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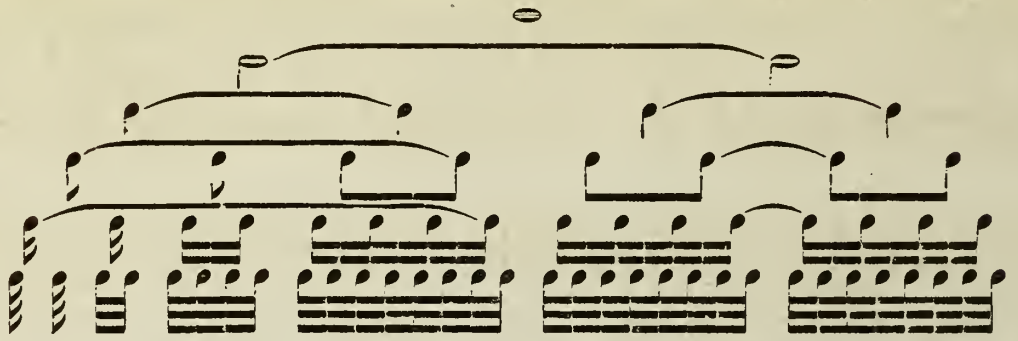
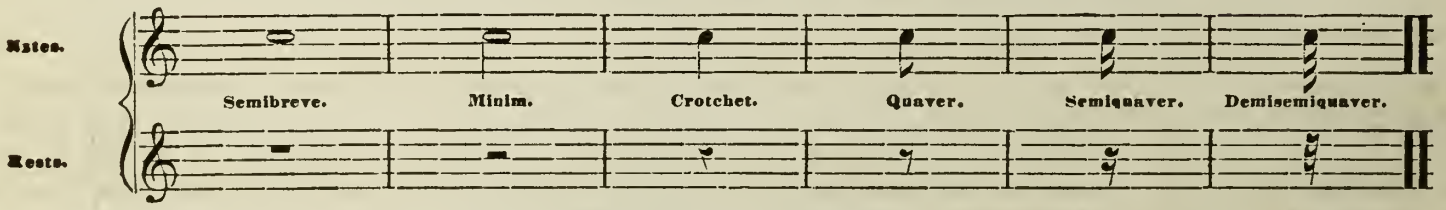
MUSICAL INSTRUCTIONS

The Treble or G Clef, thus, is used for the VIOLIN, FLUTE, and CLARIONETT, &c.

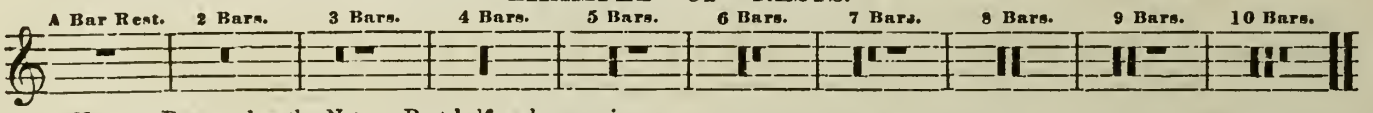
CHARACTERS OF THE NOTES AND THE PROPORTION THEY BEAR TO EACH OTHER.



FIGURE, LENGTH, AND RELATIVE VALUE OF NOTES, WITH THEIR RESPECTIVE RESTS.

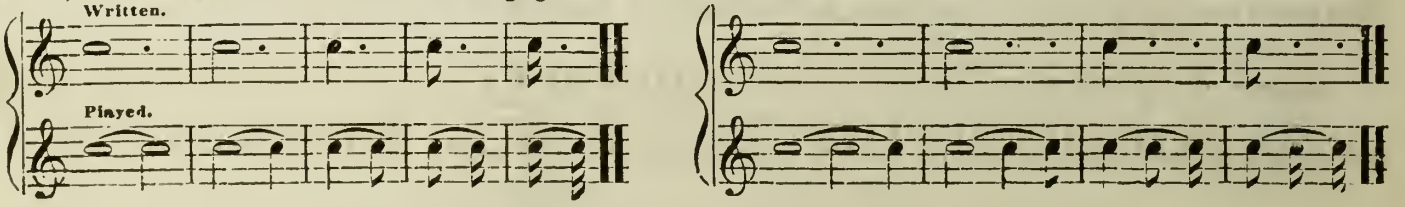


EXAMPLE OF RESTS.



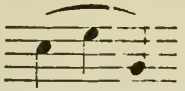
A *Dot* after a Note, or Rest, makes the Note or Rest half as long again.

EXAMPLE.

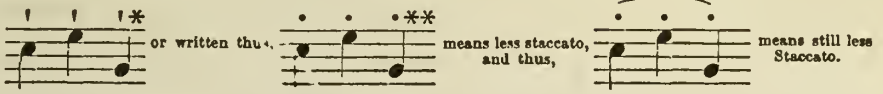


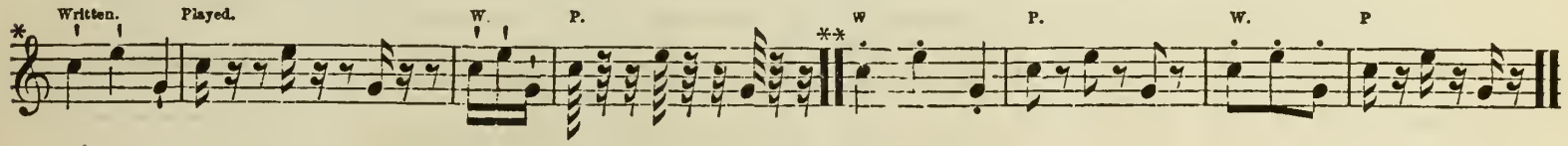
A Tie or Slur ⁀ placed over two Notes of the same pitch, binds the second to the first, so that only the first is sounded, but the sound is continued the length of both Notes on different lines or spaces, shows that they must be played in a smooth connected style, continuing each Note its full length.

This style of playing is termed in Italian, Legato, written thus :



The opposite style of playing, termed Staccato, denotes distinctness and shortness of sound, written thus :



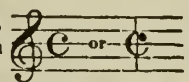


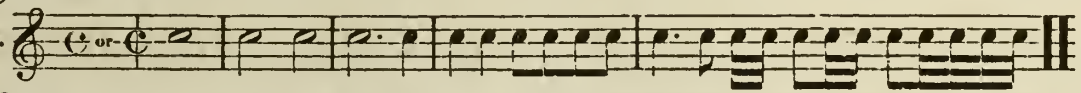
TIME AND ITS DIVISIONS.

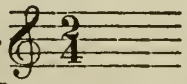
The Bar, made thus, divides a musical Composition into Equal Portions of Time.

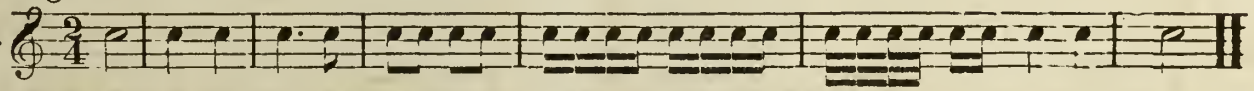
Time is divided into two sorts, COMMON and TRIPLE, each of which is either Simple or Compound ; and the Character, or Sign, which denotes it, is placed at the beginning of every Composition, after the Clef.

SIMPLE COMMON TIME.

When marked thus,  denotes, that each Bar contains one Semibreve, or its Equivalent. And is timed by Crotchets in quick movements, and by Quavers in slow movements.

EXAMPLE. 

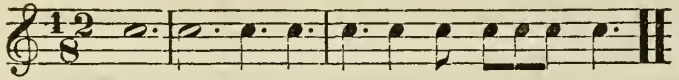
When marked thus,  the Bar contains two Crotchets or their Equivalent.

EXAMPLE. 

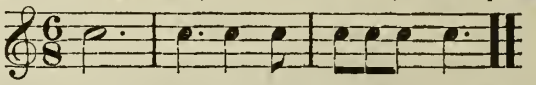
Counting in music should be like the pendulum of a clock, even and exact, as the notes must be timed by it.

COMPOUND COMMON TIME EXPLAINED.

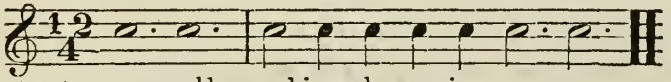
FIRST SORT.
Count 12 Quavers in a Bar, or 4 dotted Crotchets, or their equivalent.



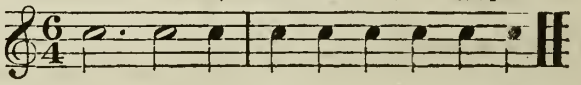
SECOND SORT.
Count 6 Quavers in a Bar, or 2 dotted Crotchets, or their equivalent.



THIRD SORT.
Count 12 Crotchets in a Bar, or 6 Minims, or their equivalent.



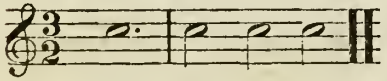
FOURTH SORT.
Count 6 Crotchets in a Bar, or 3 dotted Minims, or their equivalent.



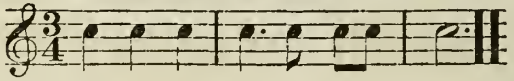
The two last sorts are very seldom used in modern music.

SIMPLE TRIPLE TIME EXPLAINED.

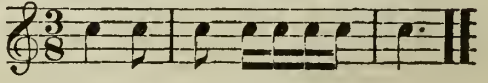
Three Minims in a Bar, or their equivalent.



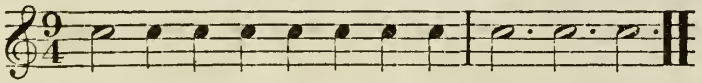
Three Crotchets in a Bar, or their equivalent.



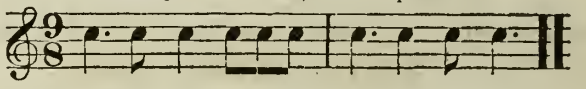
Three Quavers in a Bar, or their equivalent.



Nine Crotchets in a Bar, or their equivalent.



Nine Quavers in a Bar, or their equivalent.



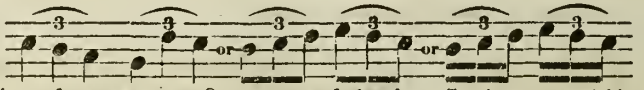
Compound triple Time is seldom used in modern music.

The Figures, which mark the time, have a reference to the Semibreve; the lower number, showing into how many parts the Semibreve is divided; and the upper number, how many of such parts are taken to fill up a Bar.

For example, $\frac{3}{4}$ denotes that the Semibreve is divided into four parts, namely, four Crotchets; and that two of them are taken for each Bar.

Likewise $\frac{3}{8}$ indicates that the Semibreve is divided into eight parts, namely, eight Quavers; and that three of them are adopted to complete a Bar

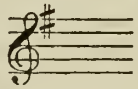
The Figure of 3, placed over three Crotchets, Quavers or Semiquavers, thus,

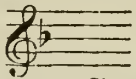


called TRIPLETS, denotes that the three Crotchets must be performed within the time of two common Crotchets; the three Quavers within the time of two common Quavers; and the three Semiquavers within the time of two common Semiquavers. The Figure 6 denotes that six notes must be performed within the time of four of the same kind.

ACCIDENTS.

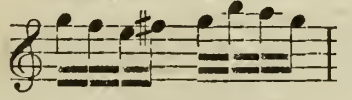
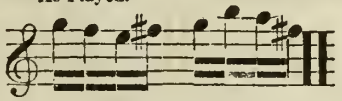
Each Sound may be altered by adding any of the following Signs:
A Sharp ♯ placed before a note, raises it a Semitone or Halftone.
A Flat ♭ placed before a Note, lowers it a Semitone or Halftone; and if the Note is a B, to which the Flat is prefixed, it is then called B Flat.
A Double or Chromatic Sharp × raises the Note two Semitones.
A Double Flat ♭♭ lowers the Note two Semitones.
A Natural ♮ takes away the effect of a Sharp, or Flat, whether single or double: and a ♮♯ or ♮♭ reinstates the single Sharp or Flat.

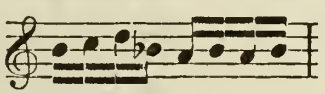
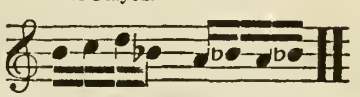
When a Sharp is placed close by the Clef, thus,  it affects every F throughout the piece; except where the Sharp is contradicted by the Natural.

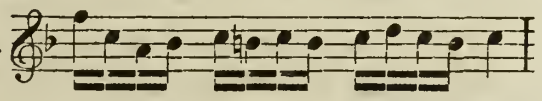
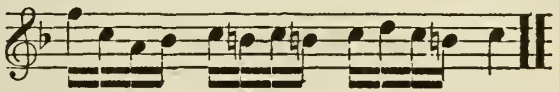
When a Flat is placed close by the Clef, thus,  it affects every B throughout the piece; except where contradicted by the Natural.

The same rule holds, when more Sharps or Flats are placed on the Clef.

When a Sharp, Flat or Natural is prefixed to a Note, in the course of a piece, it affects all the following Notes of the same name contained in the same Bar; it is then called an Accidental Sharp, Flat, or Natural.

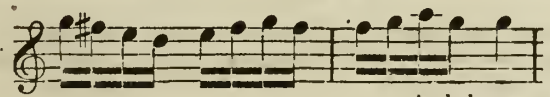
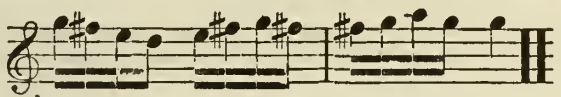
1st EXAMPLE. As Written.  As Played. 

2d EXAMPLE. As Written.  As Played. 

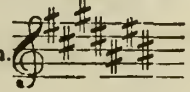
3d Example.  as if written thus, 

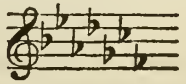
Which Abbreviations are a Modern Improvement.

The foregoing Rule extends even to the first Note of the subsequent Bar, when the affected Note is the last of one Bar, and the first of the next.

Example.  as if written thus, 

And the same with Flats and Naturals.

The order of Sharps at the Clef, descending by a 4th and ascending by a 5th. 

The order of Flats at the Clef, ascending by a 4th and descending by a 5th. 

TRANSPOSITIONS OF THE KEYS OR SCALE.

When C is taken as one, as it has always been hitherto, the scale is said to be in its natural position; but either of the other letters may be taken as one, in which case the scale is said to be TRANSPOSED.

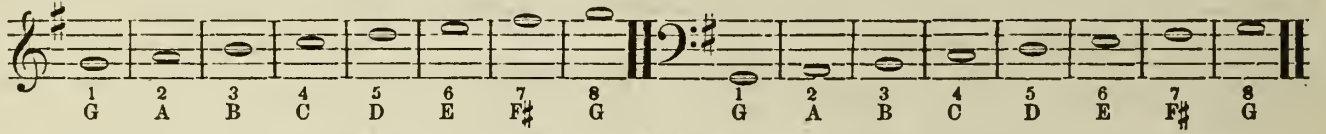
As one is the basis of the scale, the foundation on which it rests, so the letter which is taken for this sound is called the KEY. Thus, if the scale be in its natural position, it is said to be in the key of C; if G be taken as one, the scale is in the key of G, &c. By the key of C, is meant that C is one of the scale, or that the scale is based on C; by the key of G, is meant that G is one of the scale, &c.

In transposing the scale, the order of the intervals (tones and semitones) must be preserved. Thus the Interval must always be a *tone* from one to two, and from two to three, a *semitone* from three to four, a *tone* from four to five, from five to six, and from six to seven, and a *semitone* from seven to eight.

The interval from one letter to another is always the same, and cannot be changed: thus it is always a *tone* from C to D, and from D to E, a *semitone* from E to F, a *tone* from F to G, from G to A, and from A to B, and a *semitone* from B to C. In the transposition of the scale, therefore, it becomes necessary to introduce sharps and flats, or to substitute sharped or flatted letters for the natural letters, so as to preserve the proper order of the intervals.

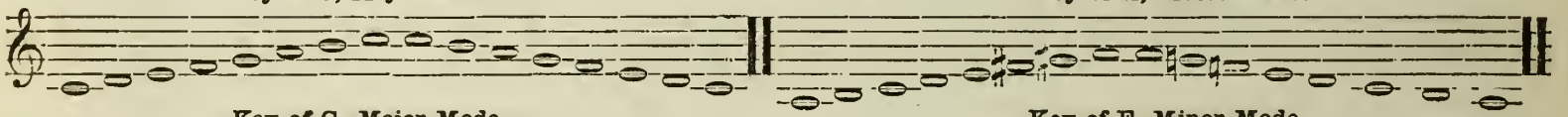
First transposition by sharps; from C to G, a fifth higher, or a fourth lower.

EXAMPLE.

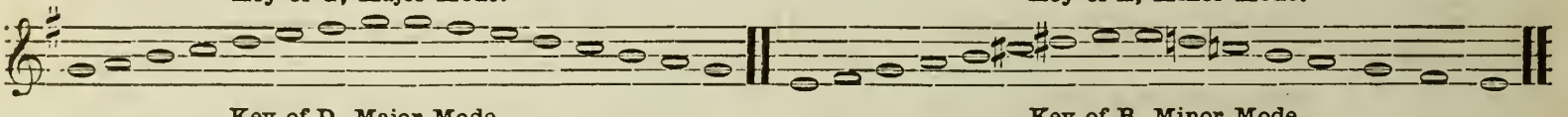


EXAMPLE OF THE SCALE IN ALL THE KEYS, MAJOR AND MINOR MODE.

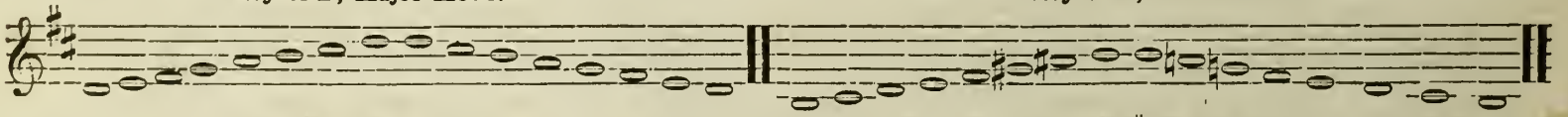
Key of C, Major Mode. **Key of A, Minor Mode.**



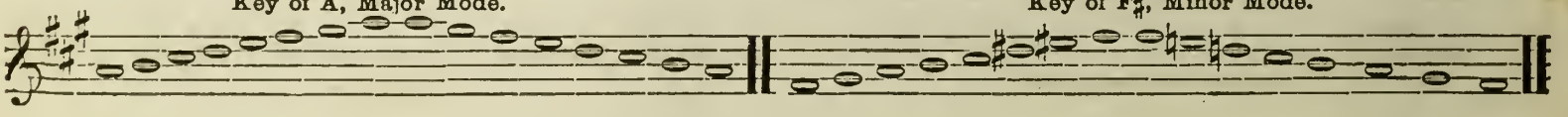
Key of G, Major Mode. **Key of E, Minor Mode.**



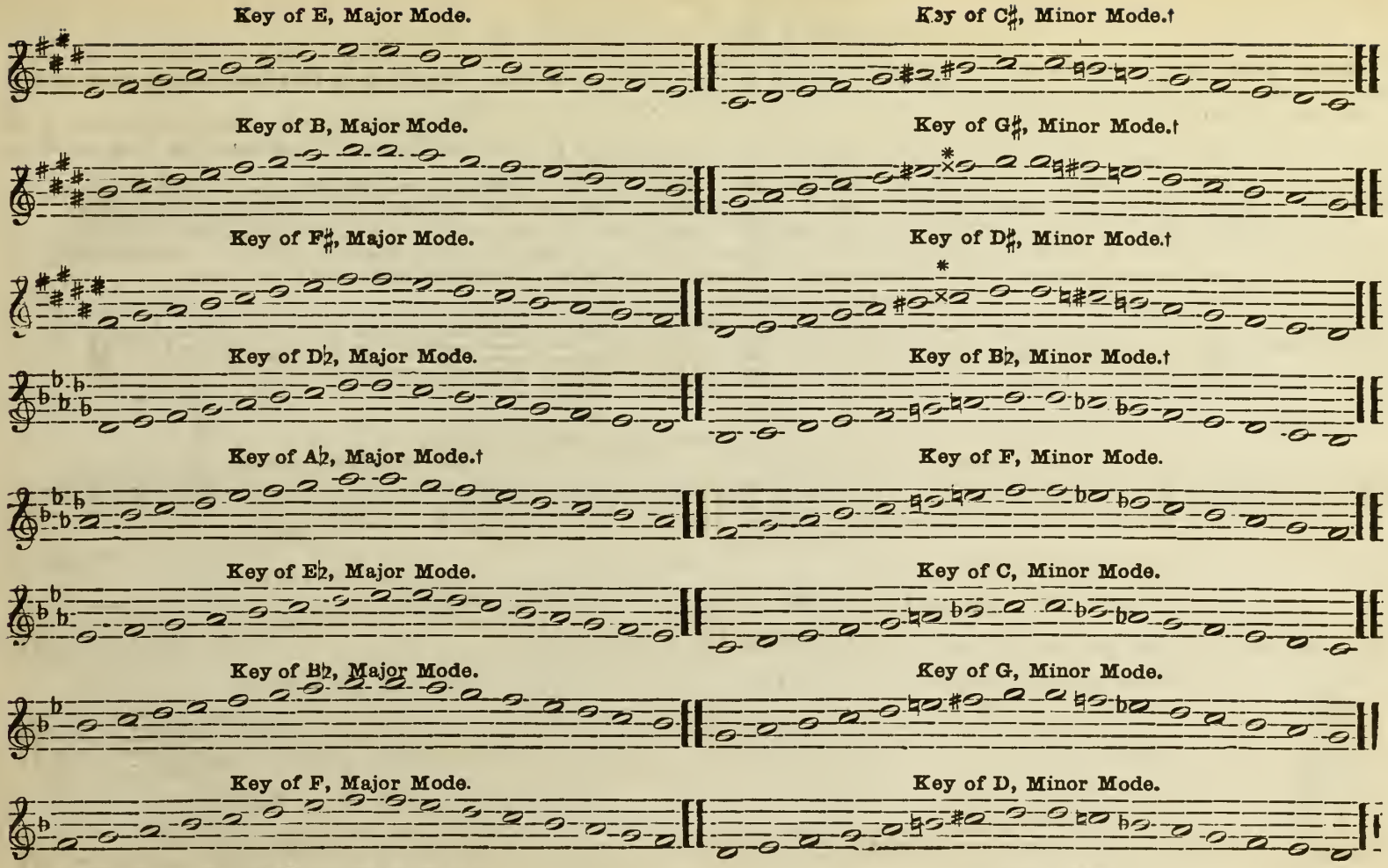
Key of D, Major Mode. **Key of B, Minor Mode.**



Key of A, Major Mode. **Key of F♯, Minor Mode.**



MUSICAL INSTRUCTIONS.



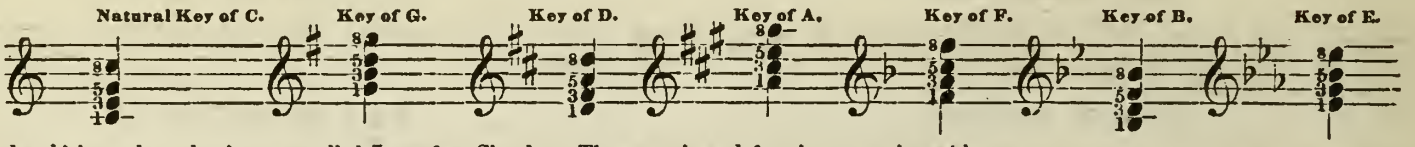
† These Keys are but seldom used.

* Double Sharp

CHORDS AND DISCORDS.

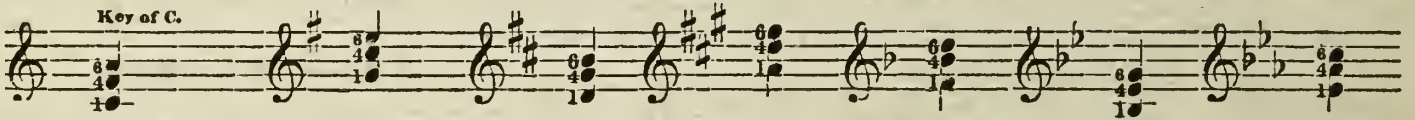
When two or more notes of the Scale are played together, it will produce what is termed a Chord. Those Chords which please and gratify the ear, are called Consonant Chords, or Concords; and those which are not pleasing, Dissonant Chords, or Discords. Those Concords which are the most pleasing, are called Perfect Chords; they are one as a ground, or fundamental tone, and three, five, and eight in connection.

EXAMPLE.



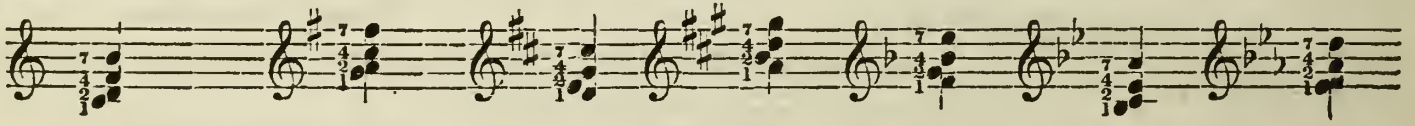
Those concords which are less pleasing, are called Imperfect Chords. They are six and four in connection with one.

EXAMPLE.



The discords are two, four, or seven, with one.

EXAMPLE.



QUALITIES OF THE DIFFERENT KEYS.

C Major or the natural key, warlike, and well adapted to martial Music.

G♯ " " " Gay and sprightly, and will admit of a greater range of subjects than any other **Key**

D♯♯ " " " Grand, Solemn, Melancholy.

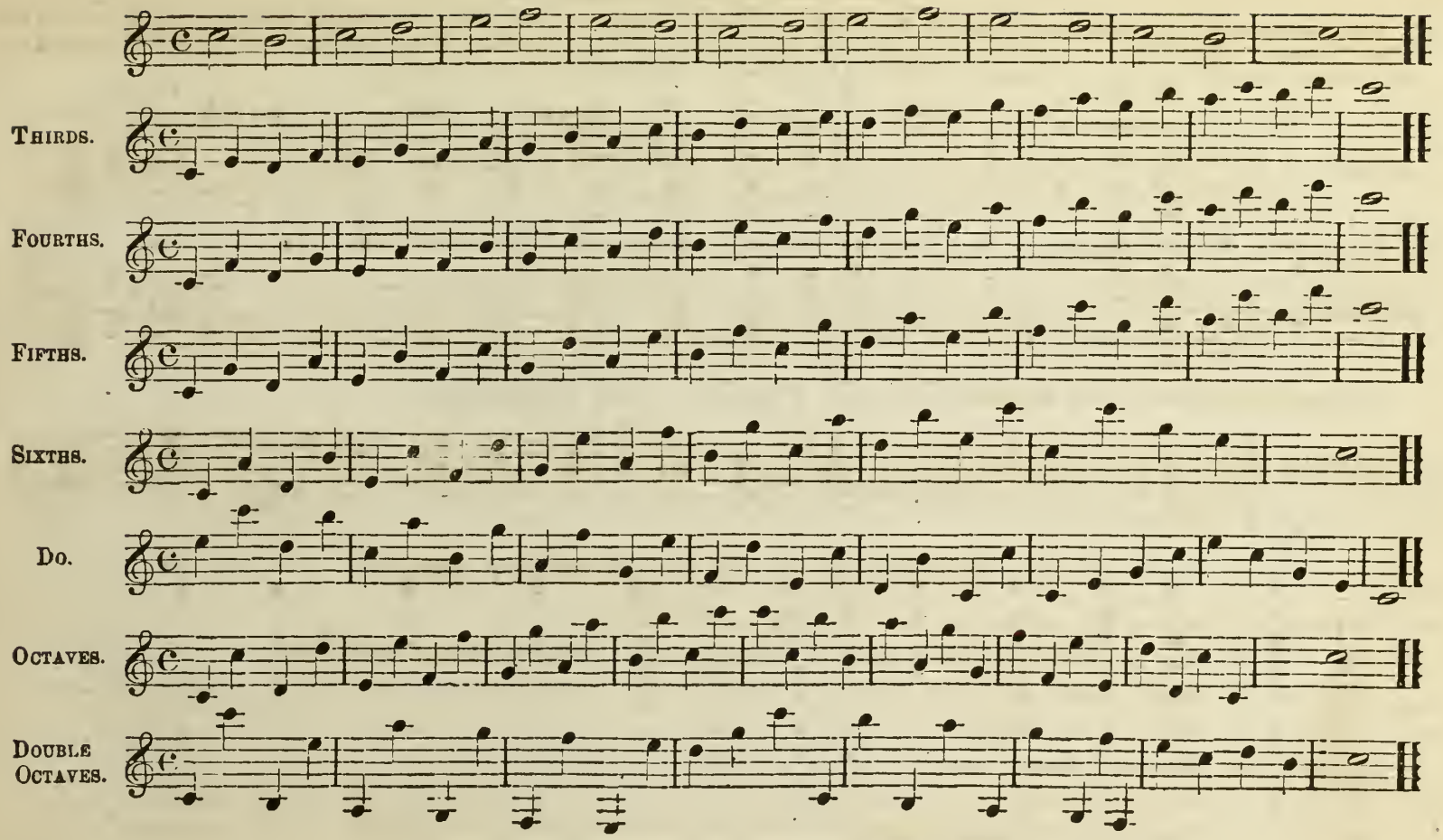
A♯♯♯ " " " Plaintive, but Lively.

E♯♯♯♯ or ♭♭♭ Same as A Major.

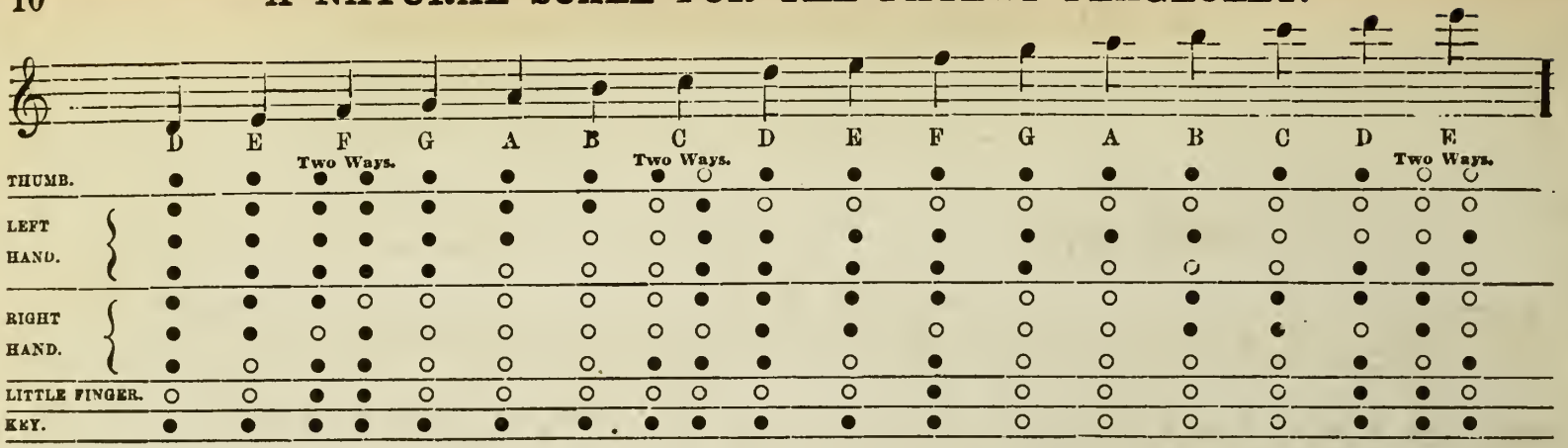
F♭ " " " Sober, thoughtful.

B♭♭ " " " Same as F♭, But more **plaintive**

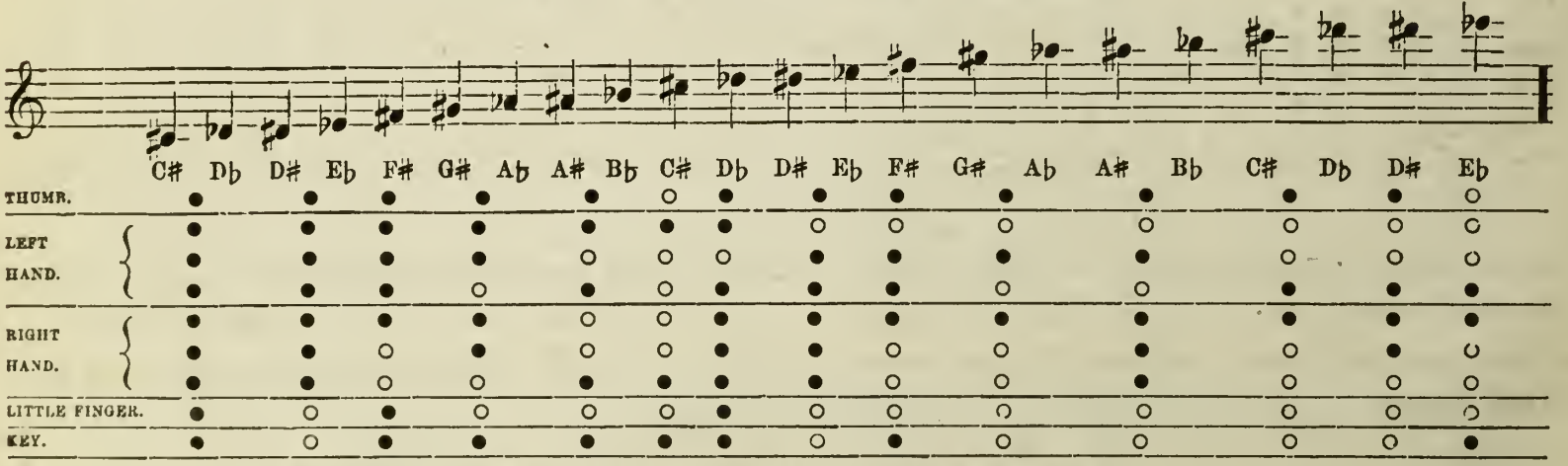
LESSONS OF INTERVALS.



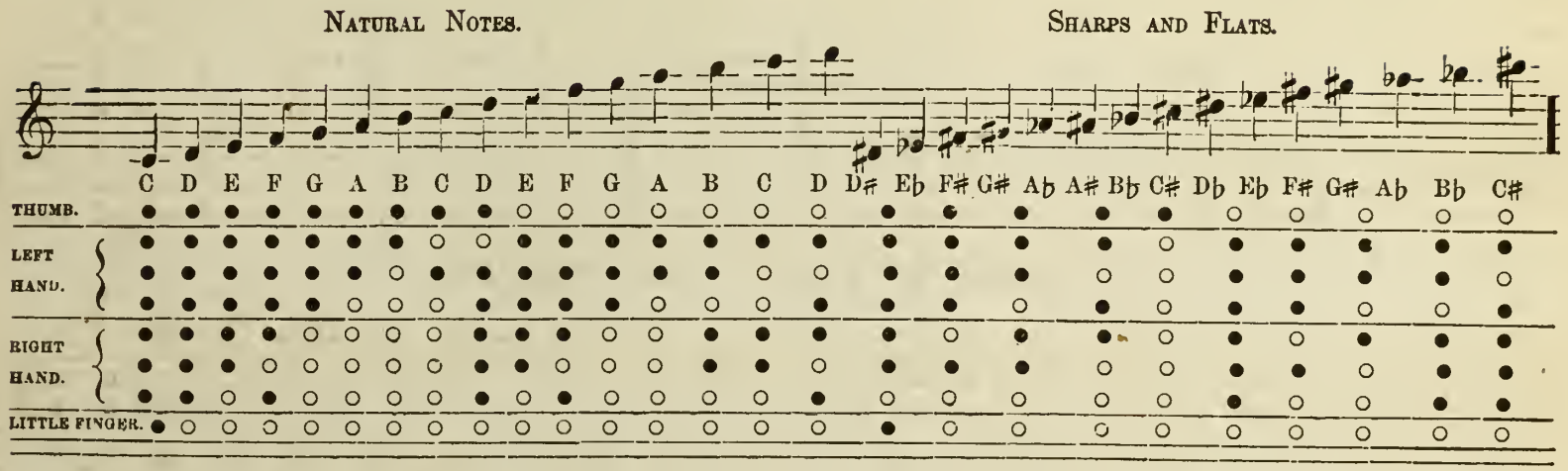
A NATURAL SCALE FOR THE PATENT FLAGEOLET.



A SCALE OF FLATS AND SHARPS.

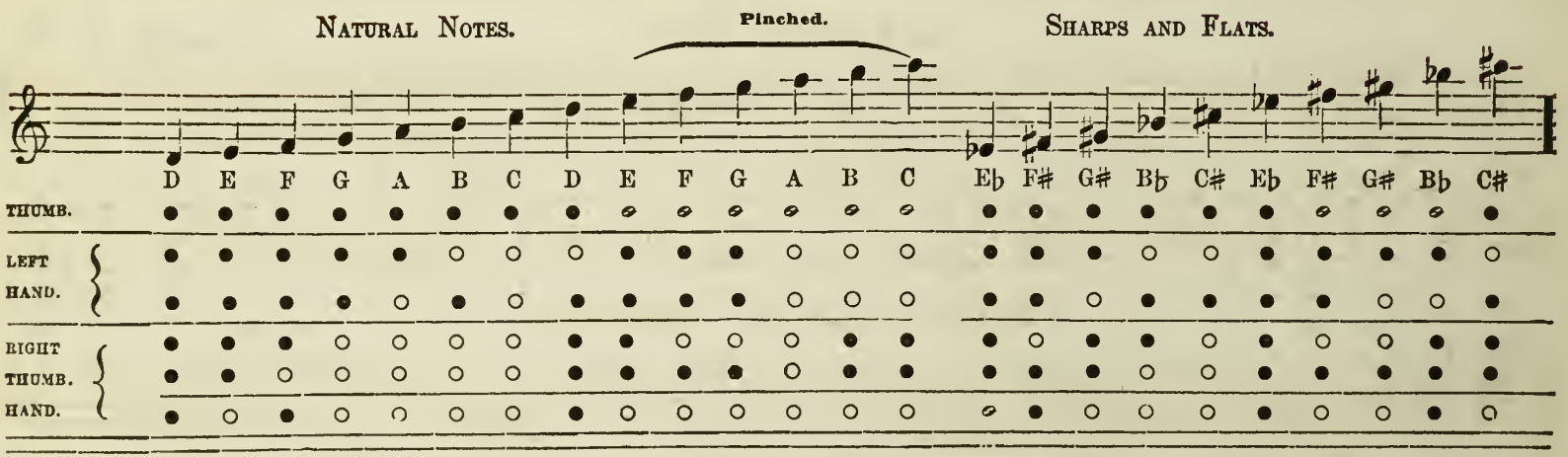


EXPLANATION. ○ ● Represent the Holes on the Instrument. White ○ signifies open; Black ● signifies shut.

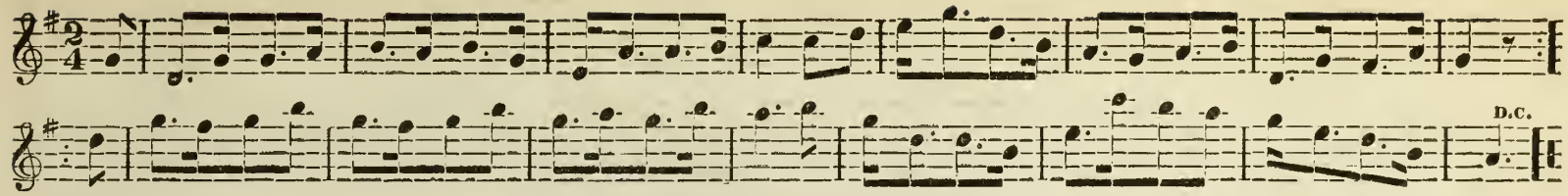


The English Flageolet differs from the Patent Octave, in having no Key, in the hole for the little finger making a whole tone from the preceding note, and in not having the upper hole half stopped; in the above scale, o denotes the thumb hole, which is to be half closed.—The English Flageolet may be played from the same Scale as the Octave, provided the upper hole is half stopped.

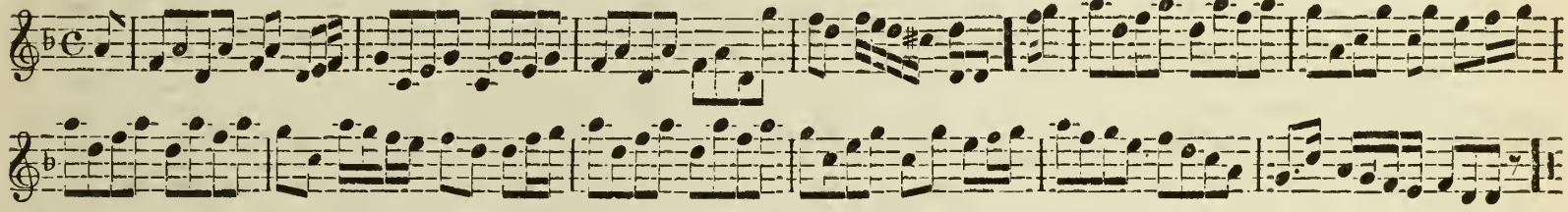
A SCALE FOR THE FRENCH FLAGEOLET



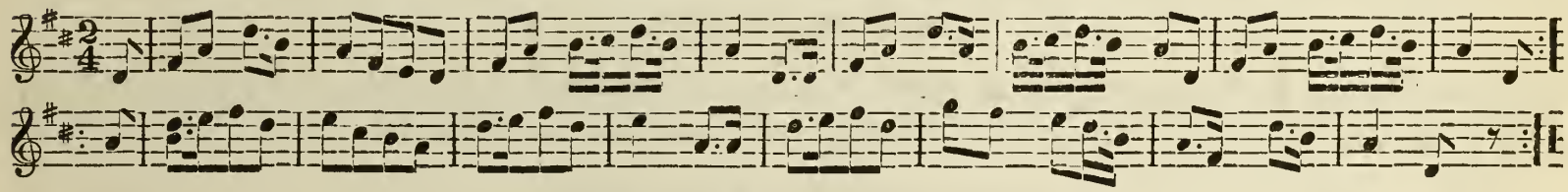
The French Flageolet has only six holes, four before and two behind; the two first fingers of each hand must cover the four front holes, and the two thumbs cover the holes behind, the left thumb above, and the right below. Attention must be paid to those holes which are pinched or half closed, marked thus, ø.



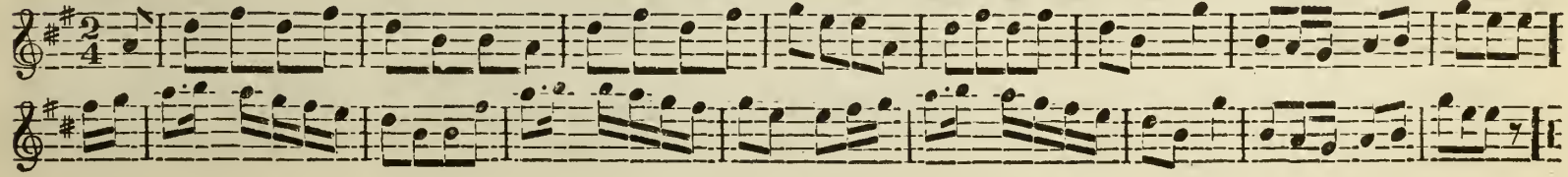
SAUNDERS' BANE.

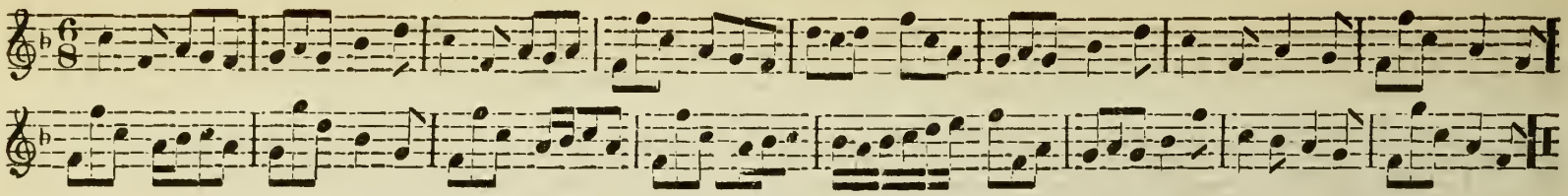


CAULD KALE IN ABERDEEN.

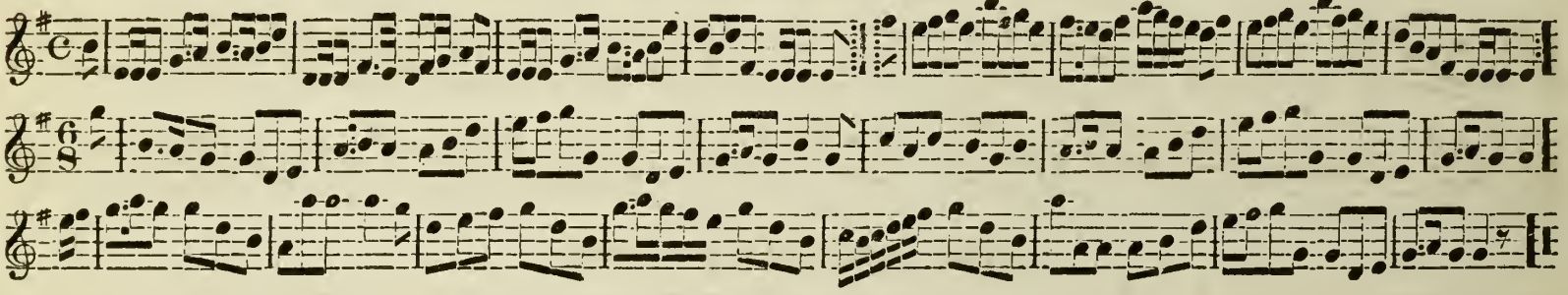


O'ER THE HILLS AND FAR AWAY.

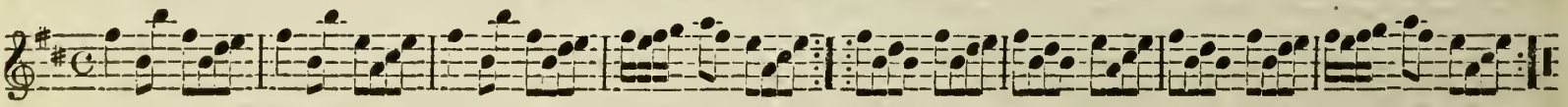




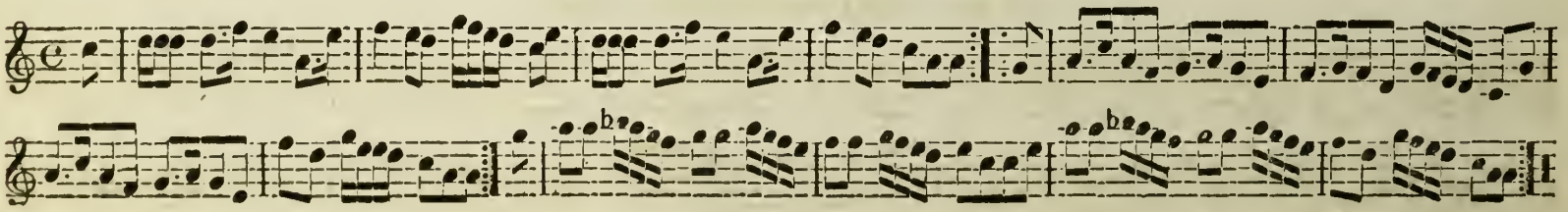
STRUEN ROBERTSONS.

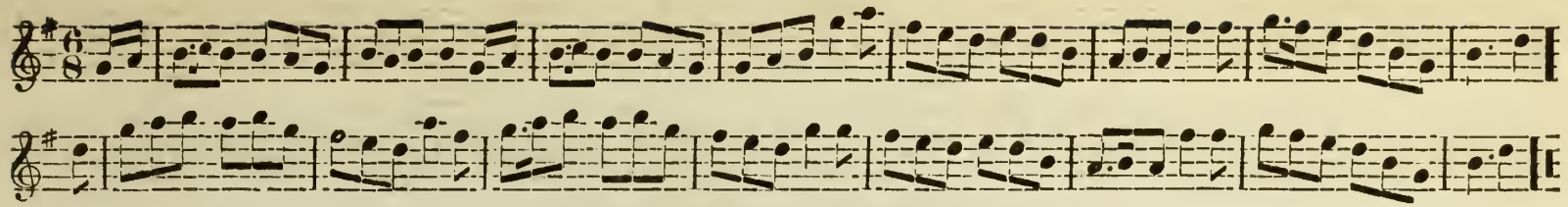


SLEEPY MAGGY.

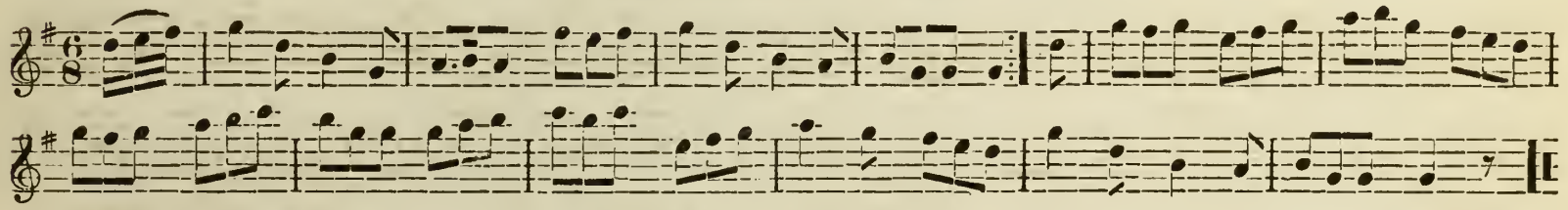


SHON TRUISH WILLICHAN.

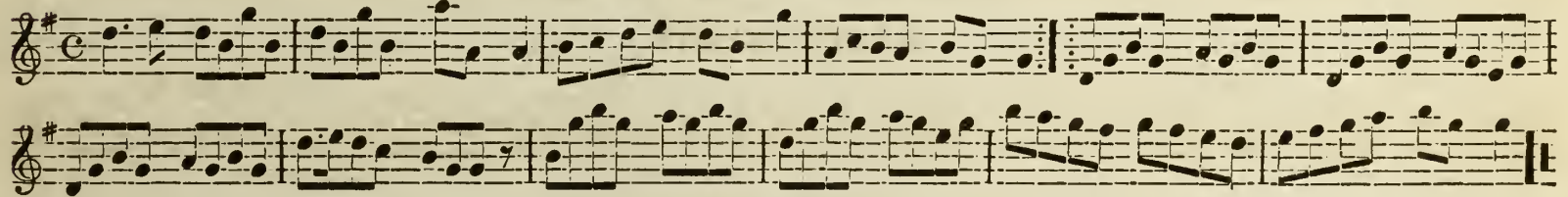




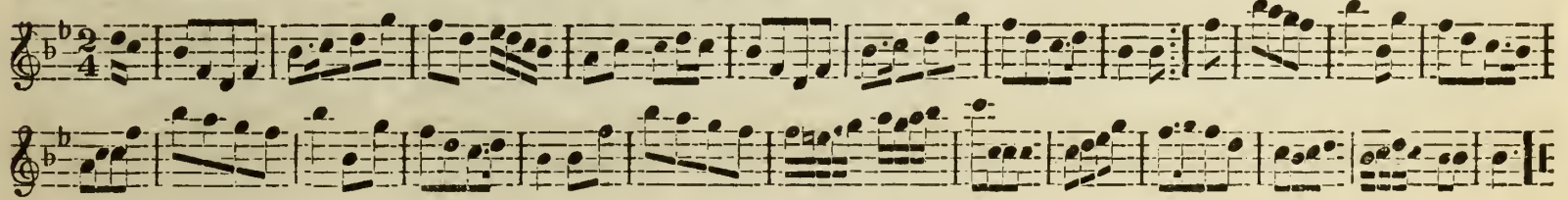
THE DUCKS DANG O'ER MY DADDY.



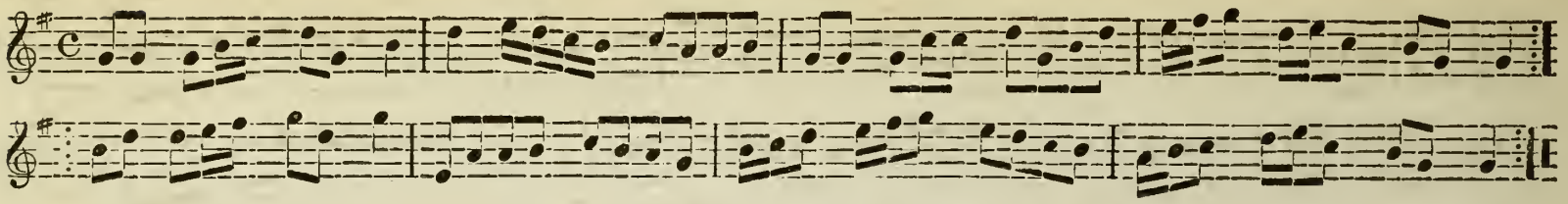
LORD MACDONALD'S REEL.



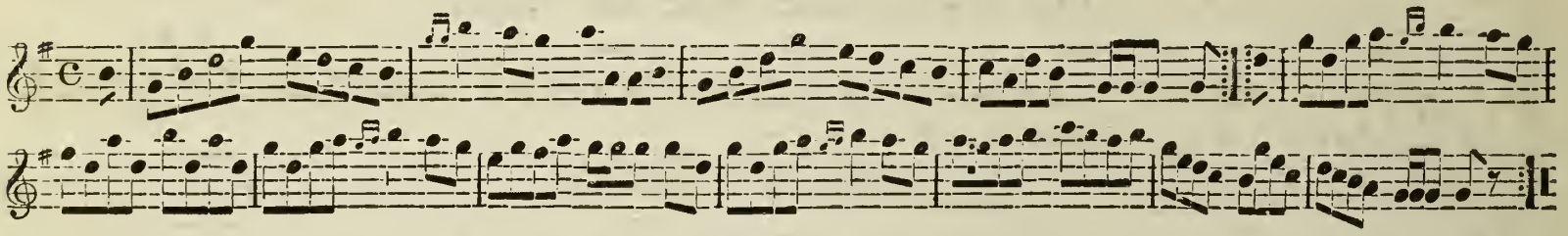
LADY SHAFTESBURY'S REEL.



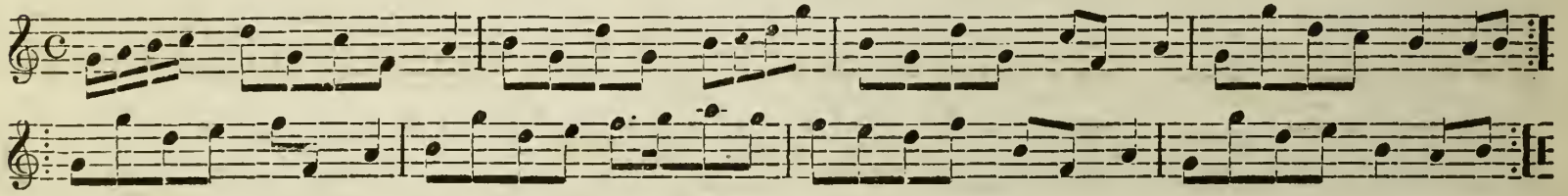
GLENKENDIE'S REEL.



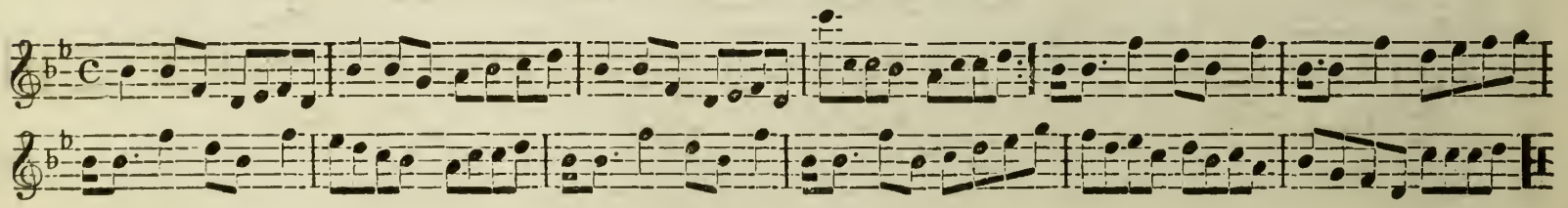
LADY HARRIET HOPE'S REEL.

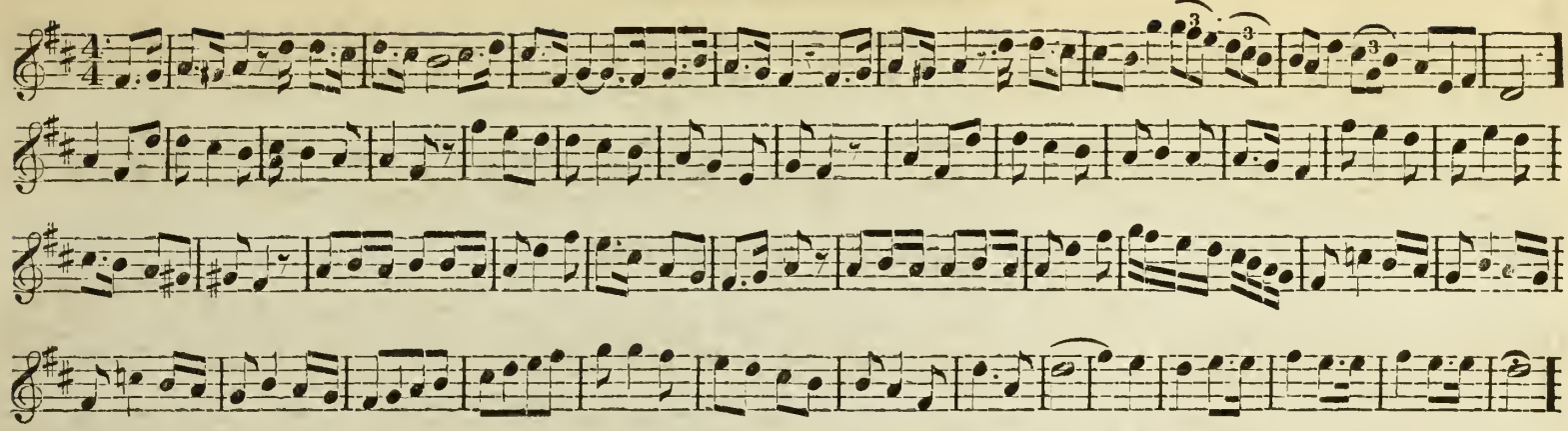


REEL OF TULLOCH GORUM.

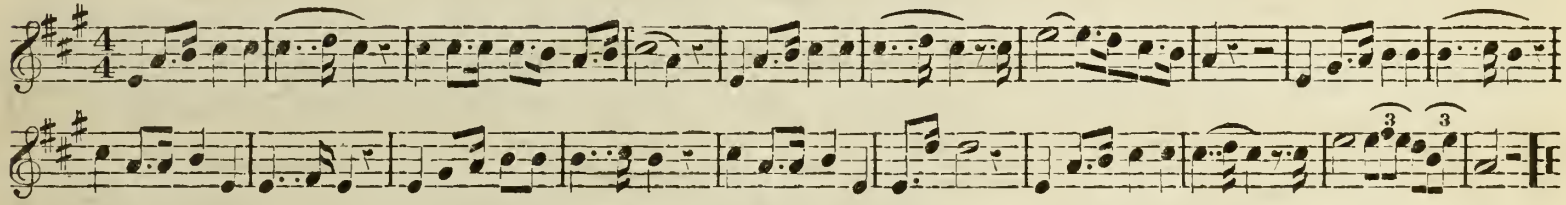


LADY MONTGOMERY'S REEL.

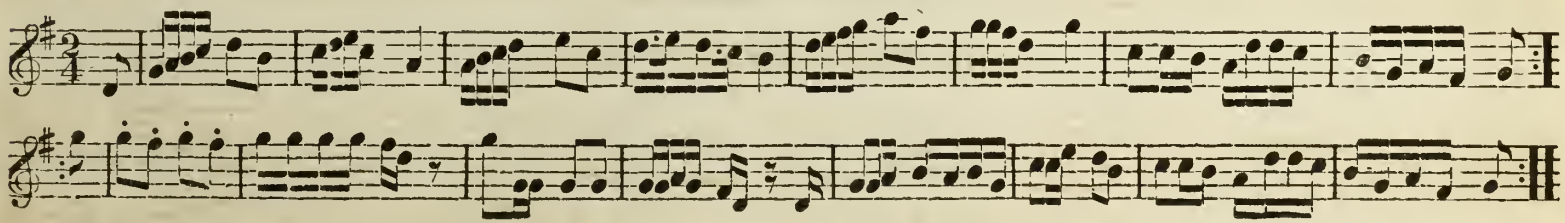




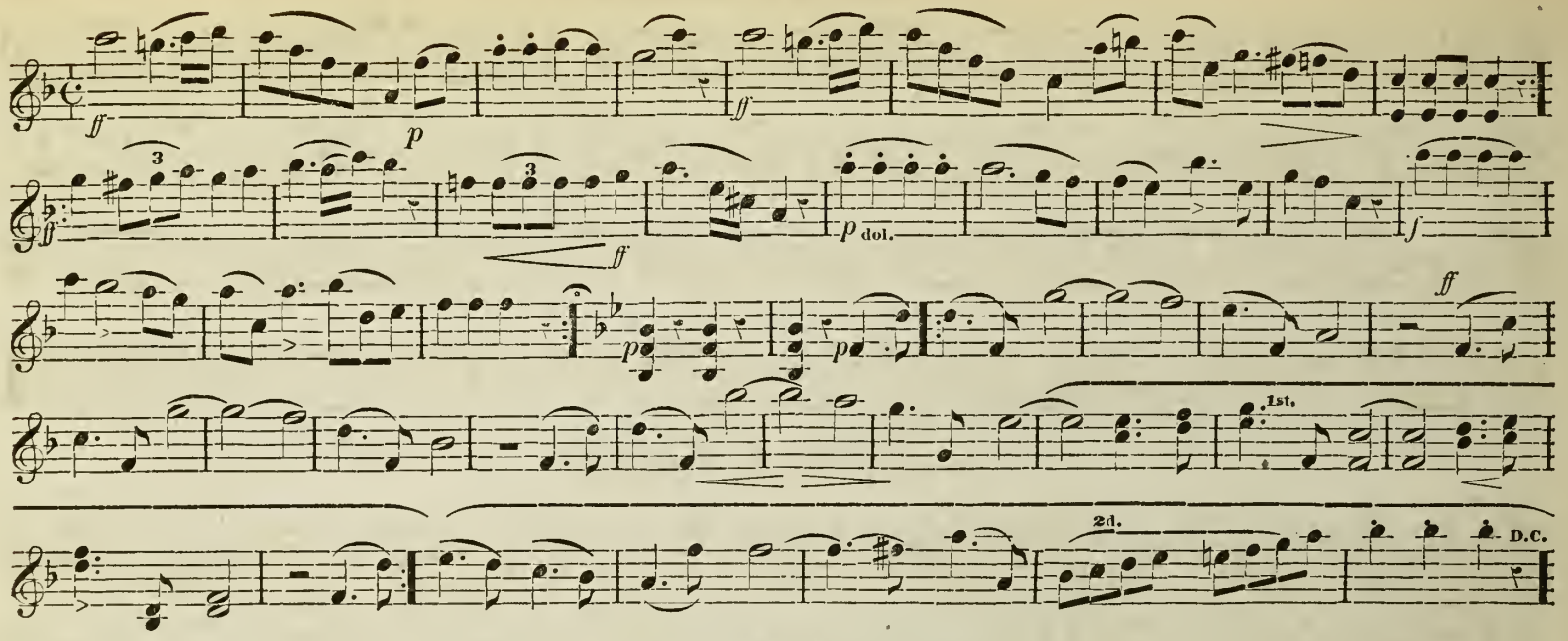
DUET OF LIBERTY.



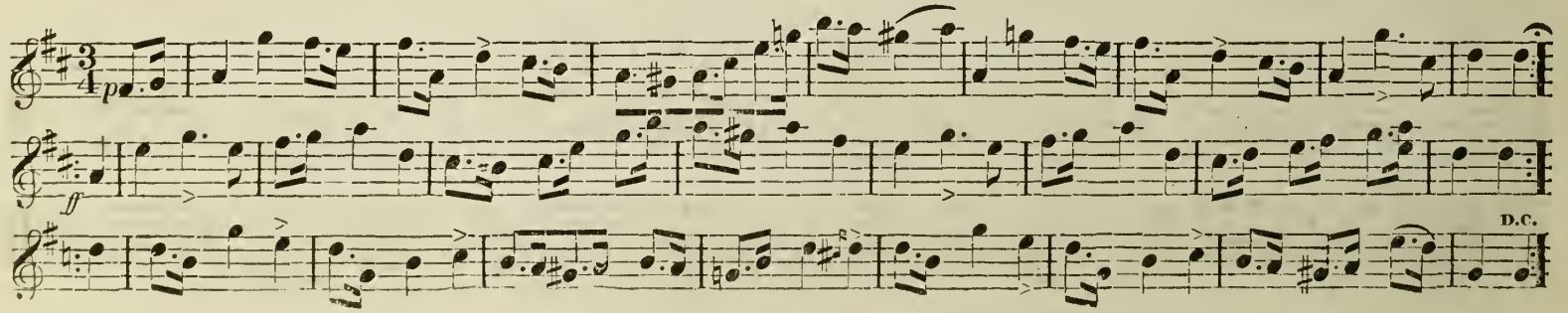
ROOT, HOG, OR DIE.



MARCH.

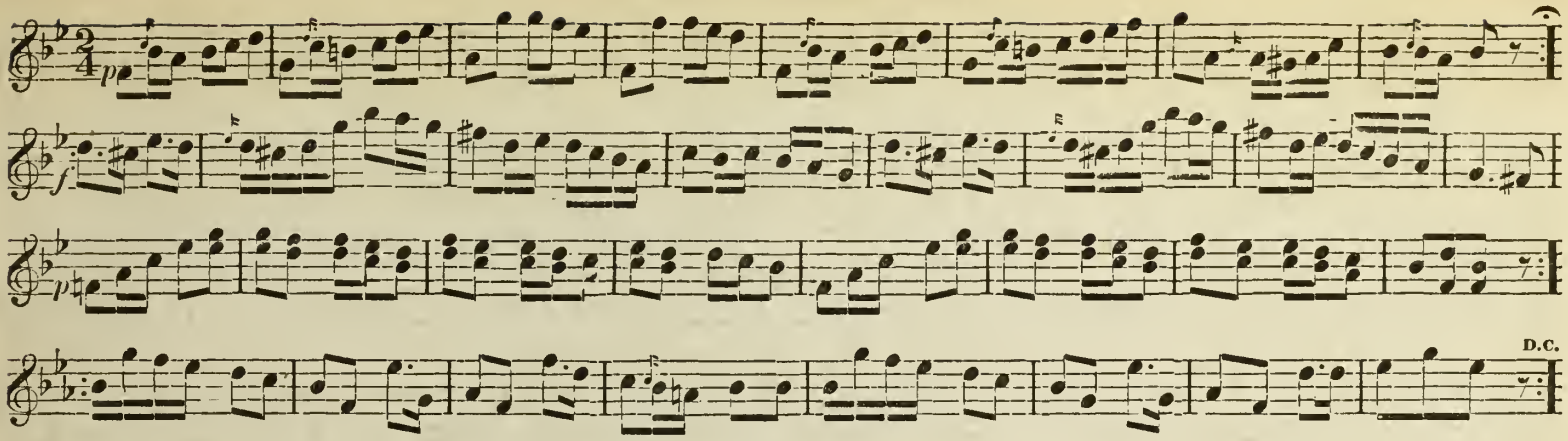


POLKA MAZURKA.



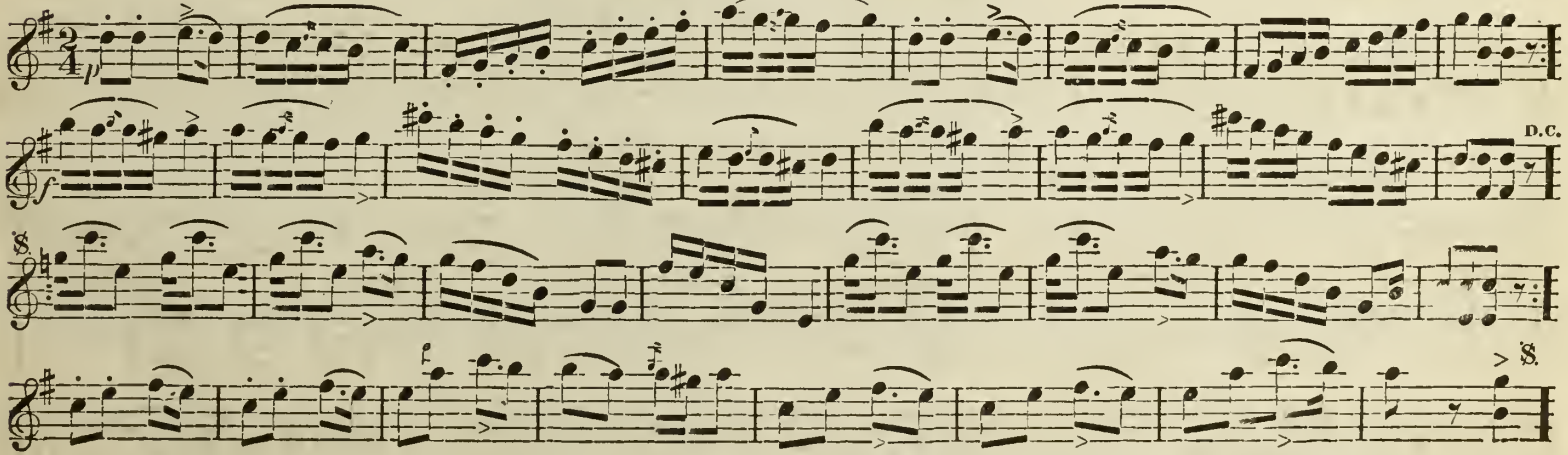
CALLY POLKA. *

A. DODWORTH.



THE PEARL POLKA. *

H. KLEBLER.



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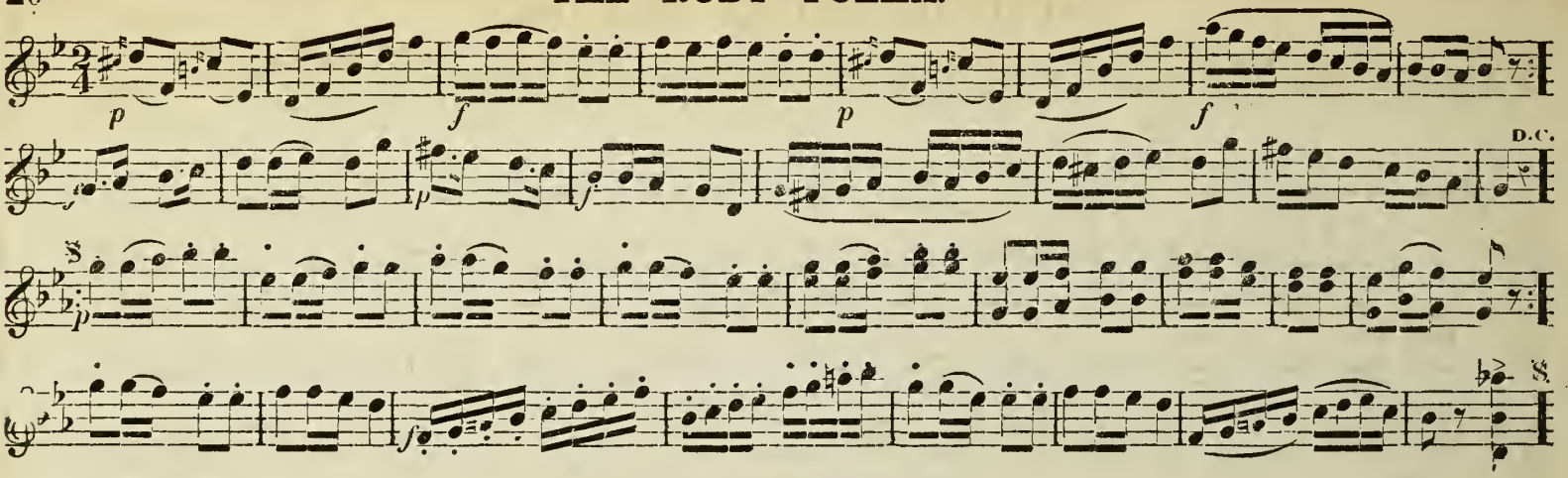
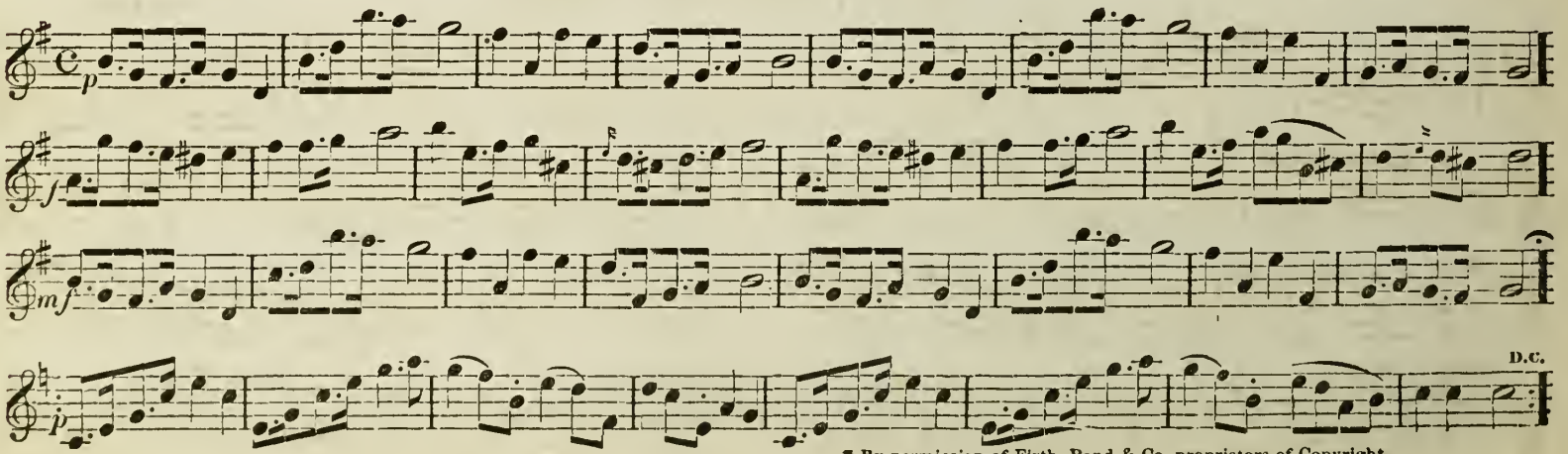
THE RUBY POLKA.*



CRYSTAL SCHOTTISCHE.*

W. BYERLY.



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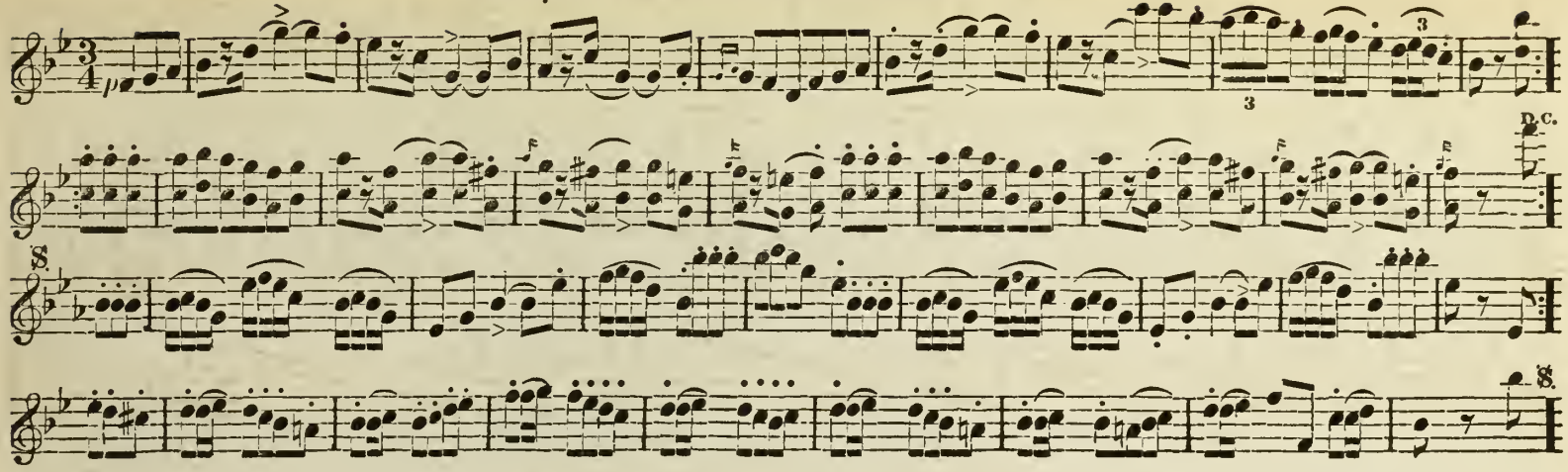
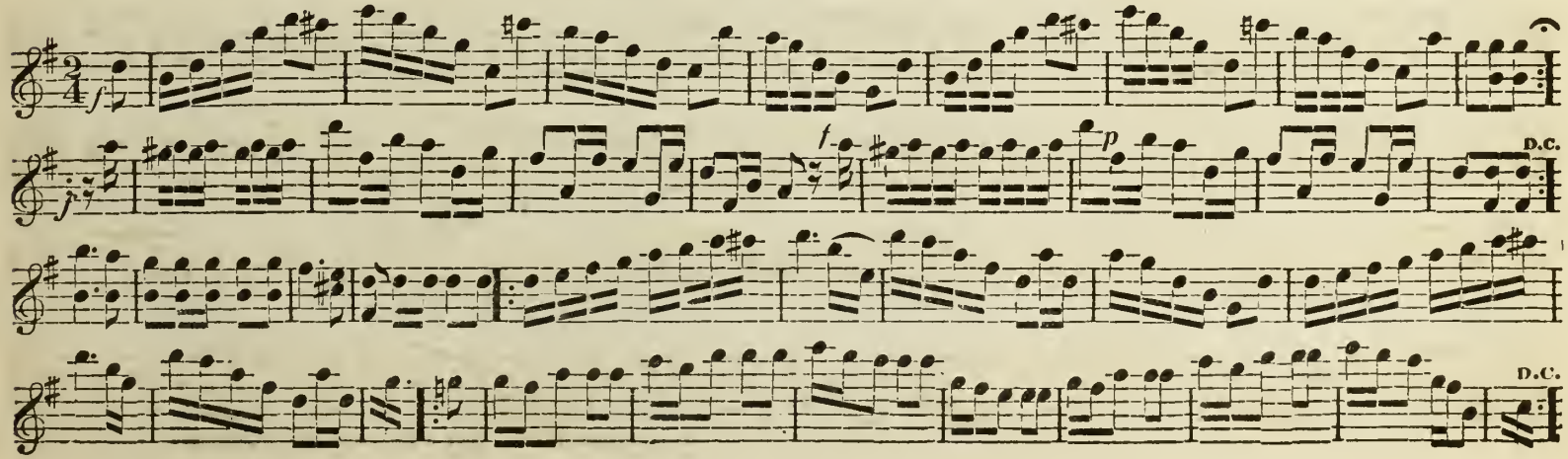
MUSIDORA POLKA MAZURKA.

A. TALEXY.

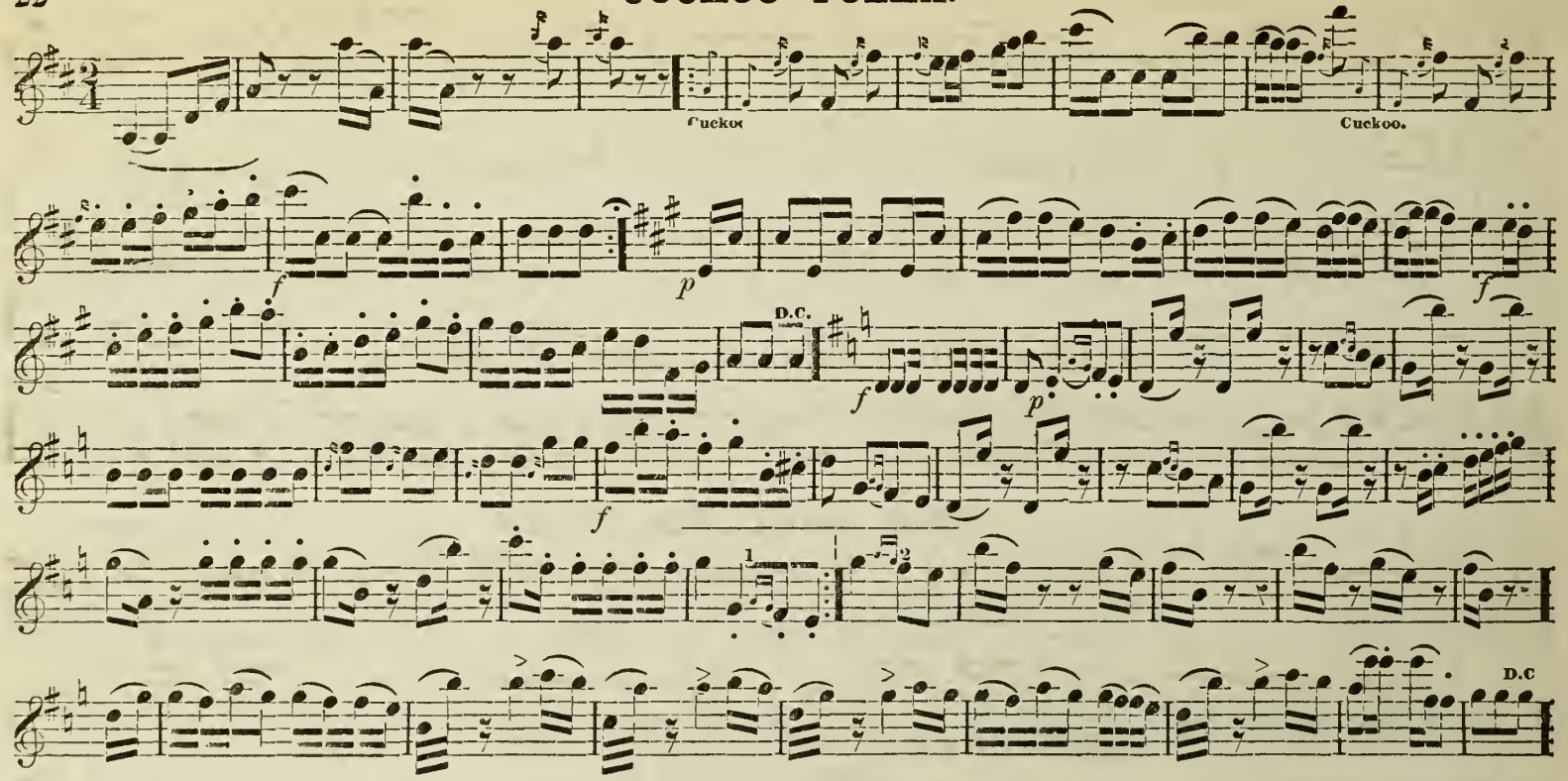


THE GARLAND POLKA.

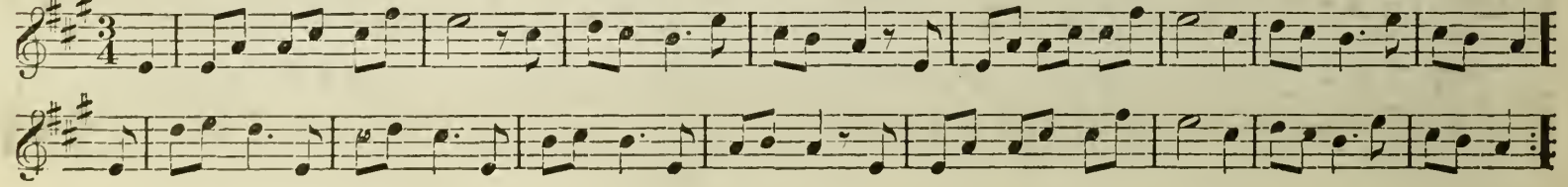
D'ALBERT.

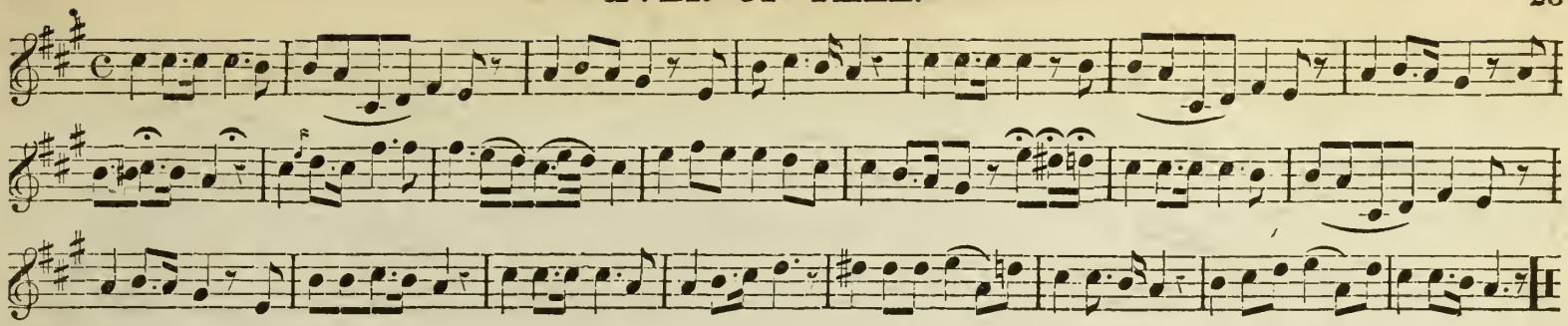


CUCKOO POLKA.

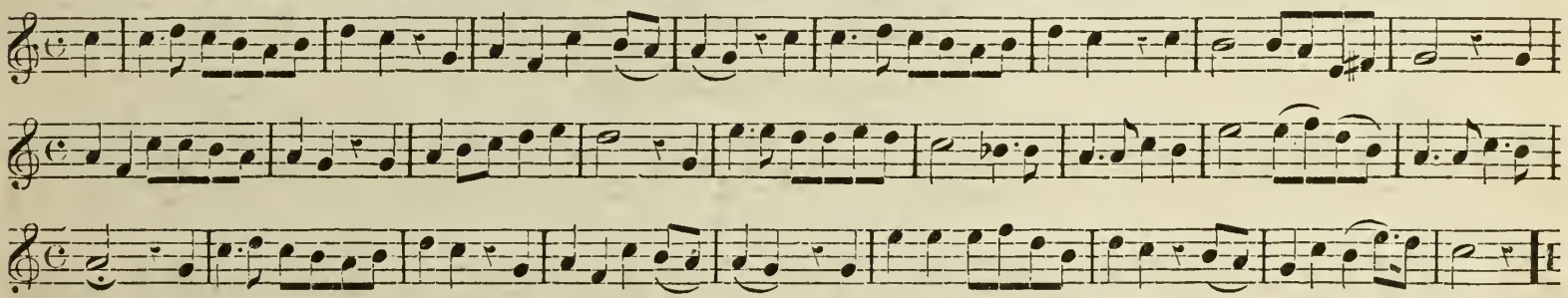


MY NORMANDY.

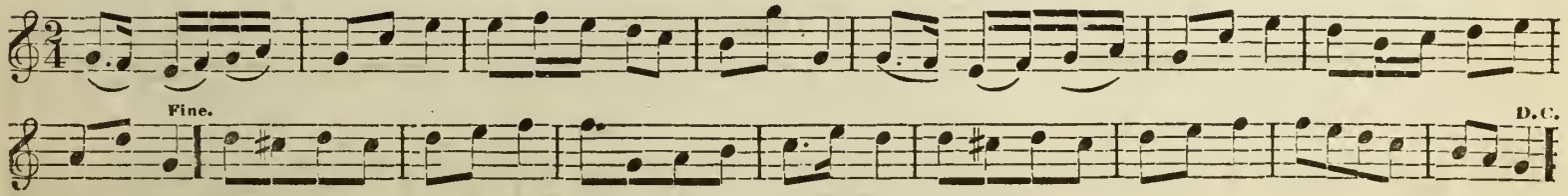




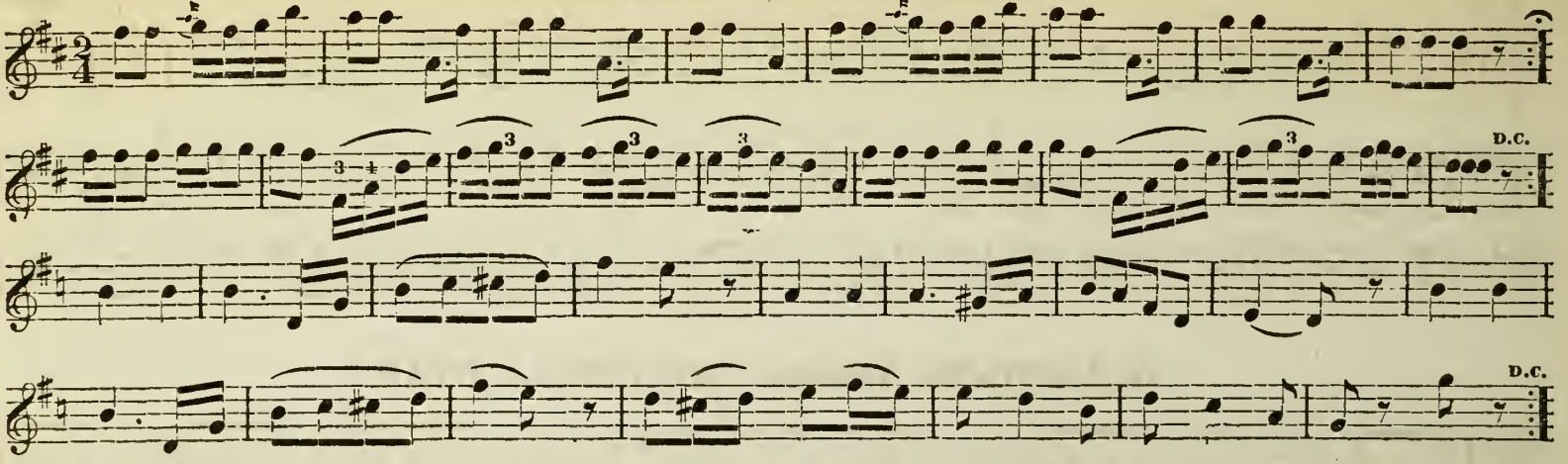
I'M LEAVING THEE IN SORROW, ANNIE.



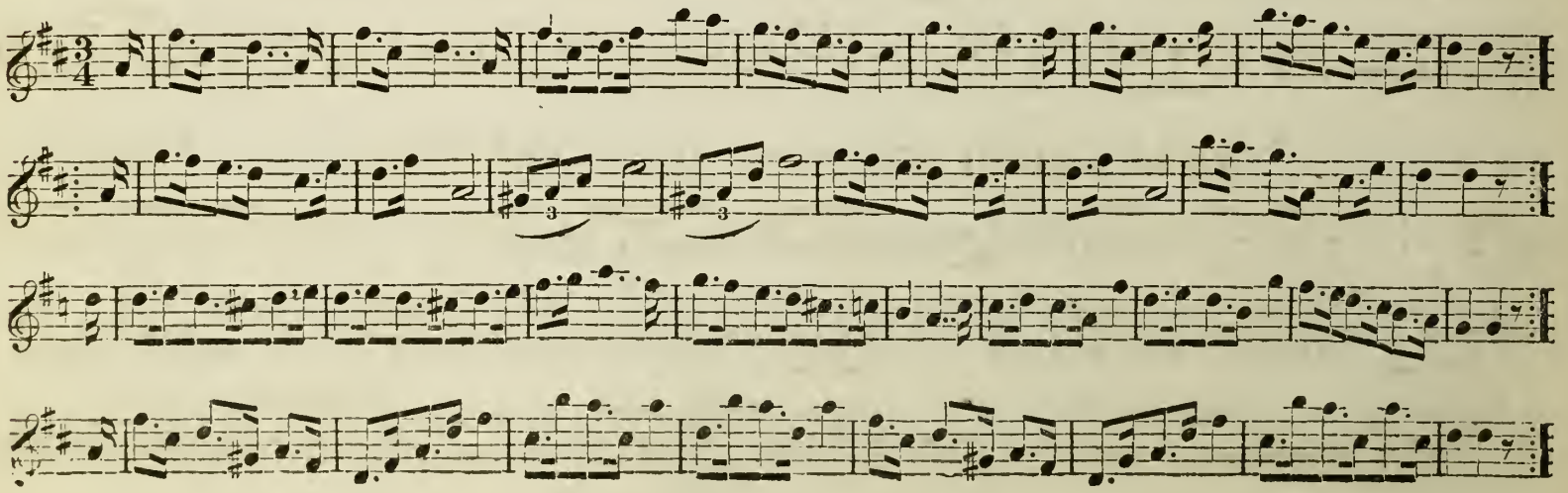
THE MERRY MOUNTAIN MAID.



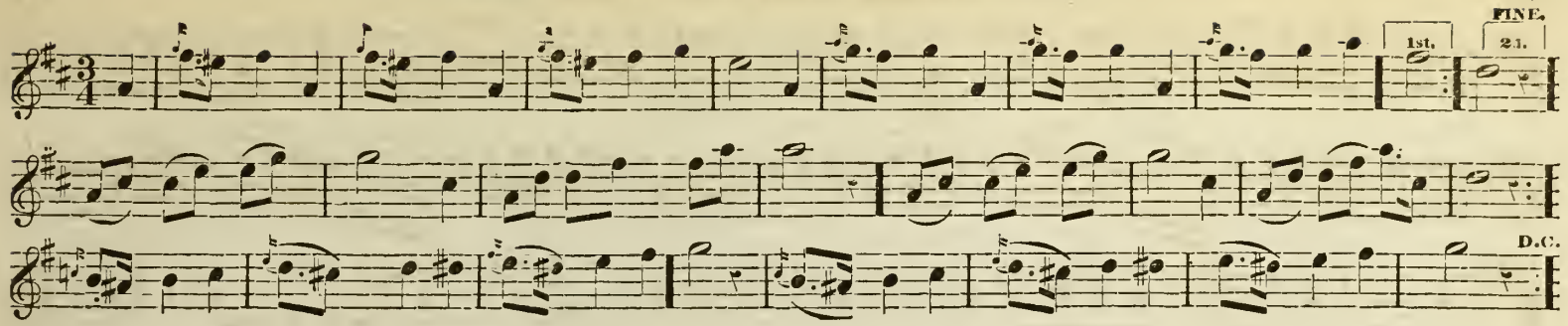
HAND ORGAN POLKA.



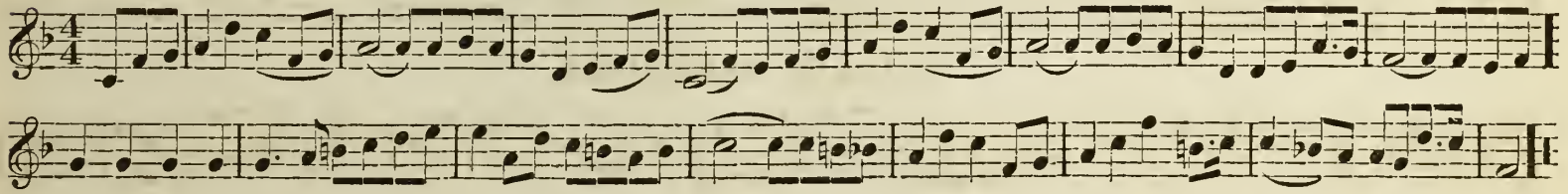
WILLIE MAZURKA.



EVENING STAR VARSOVIENNE.

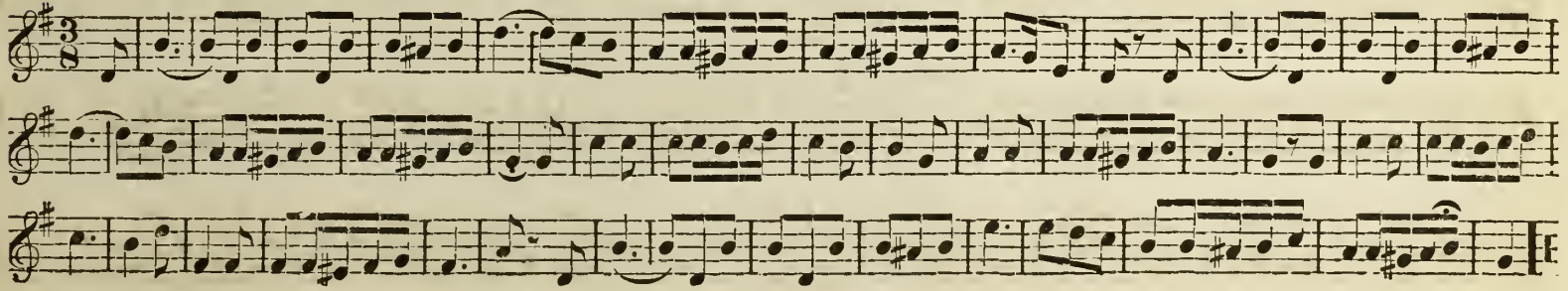


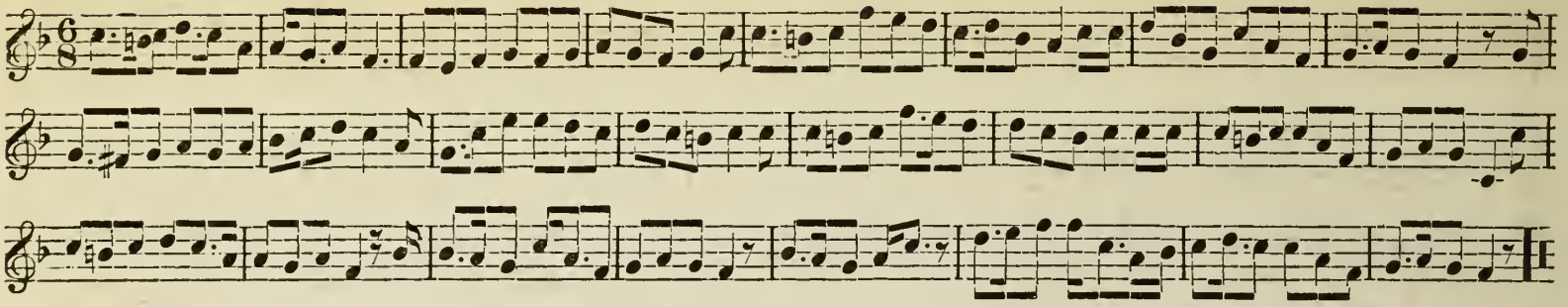
SHE SHINES BEFORE ME LIKE A STAR.



WE'LL LAUGH AND SING ALL CARES AWAY.

From the Opera of "TRAVIATA."





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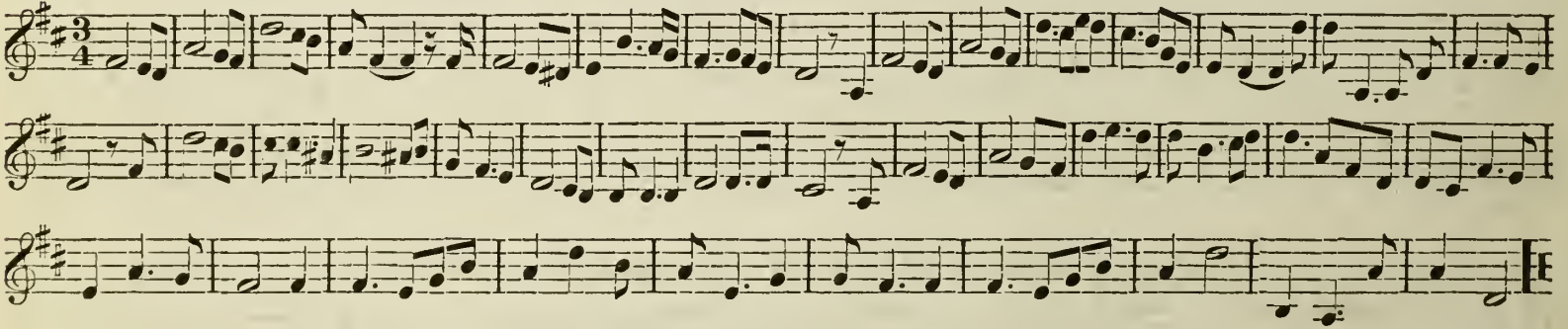

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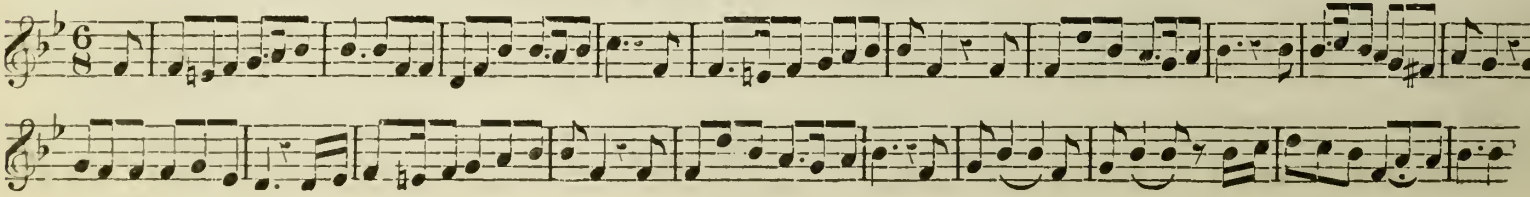

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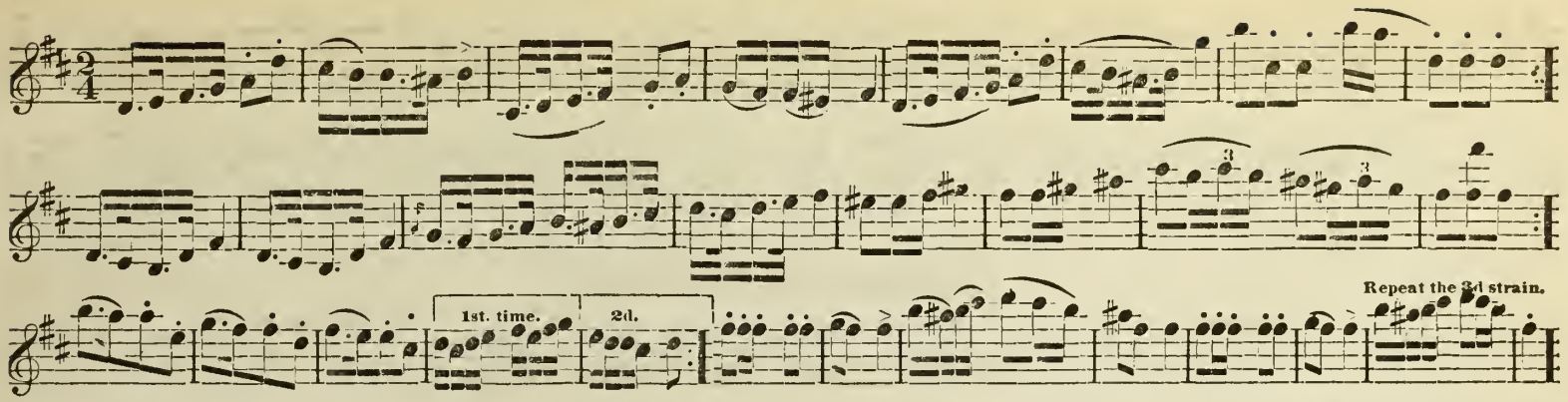

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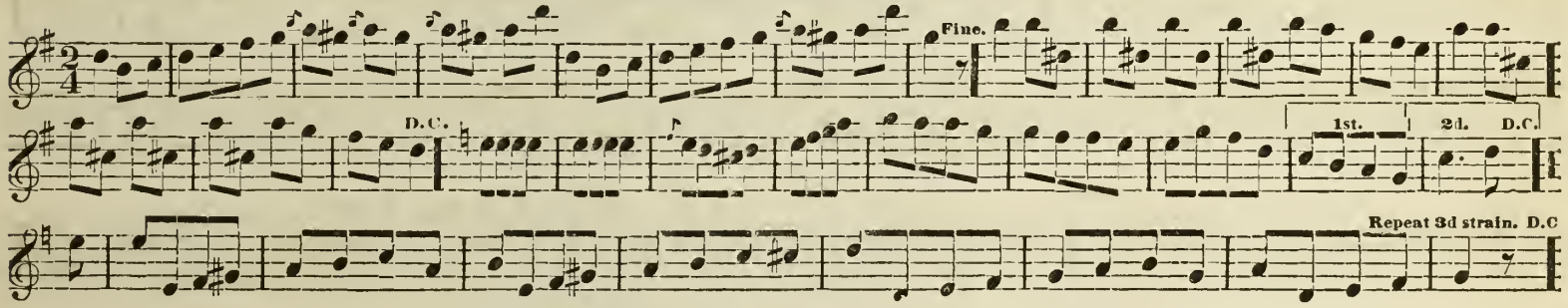

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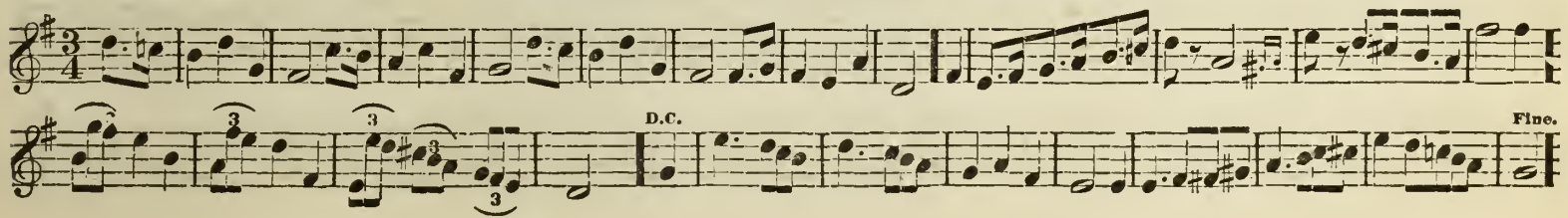

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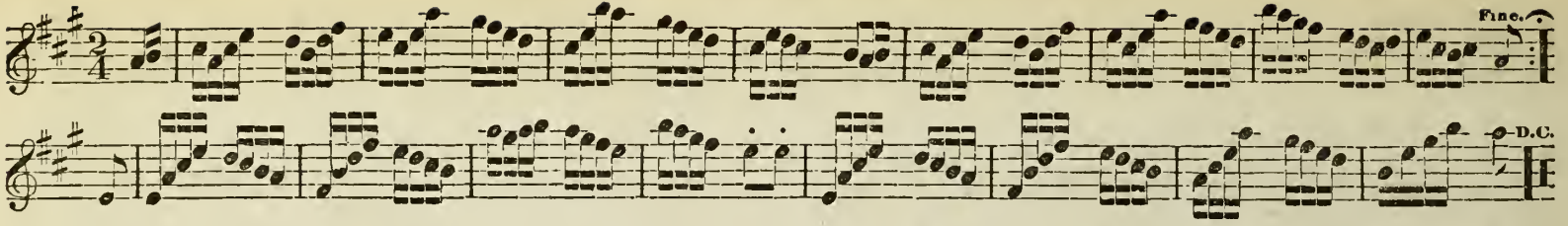

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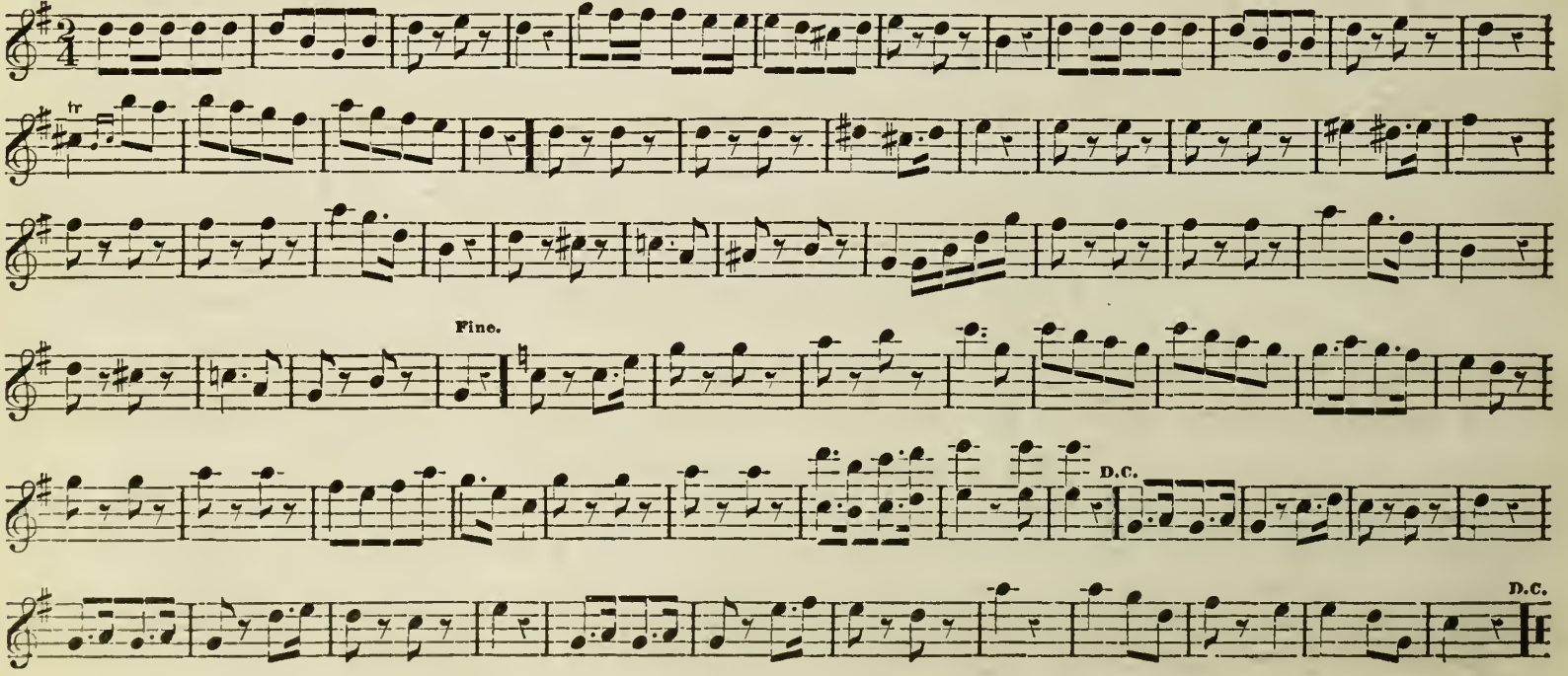

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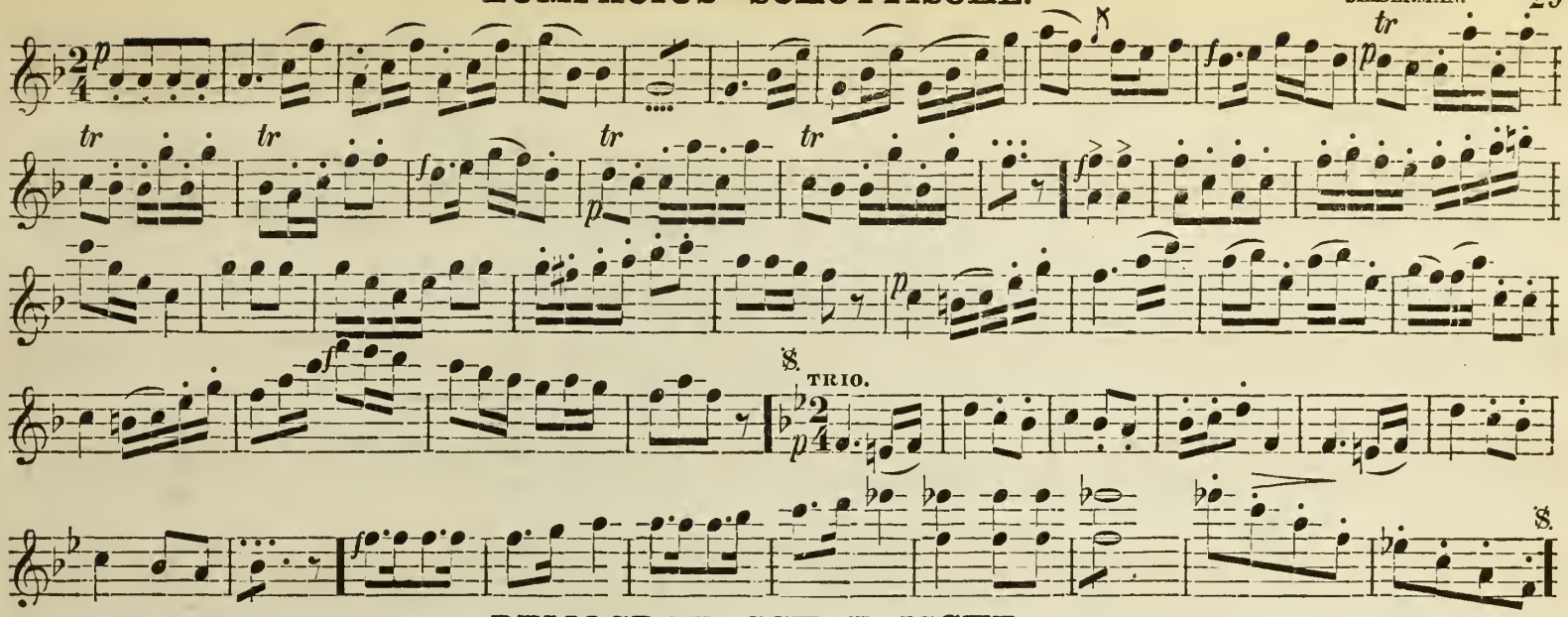

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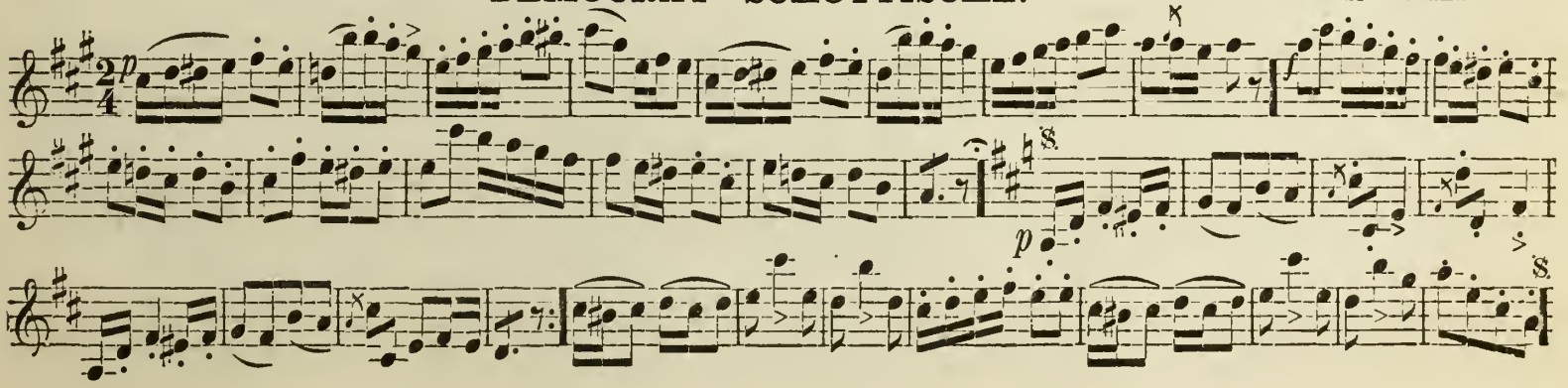

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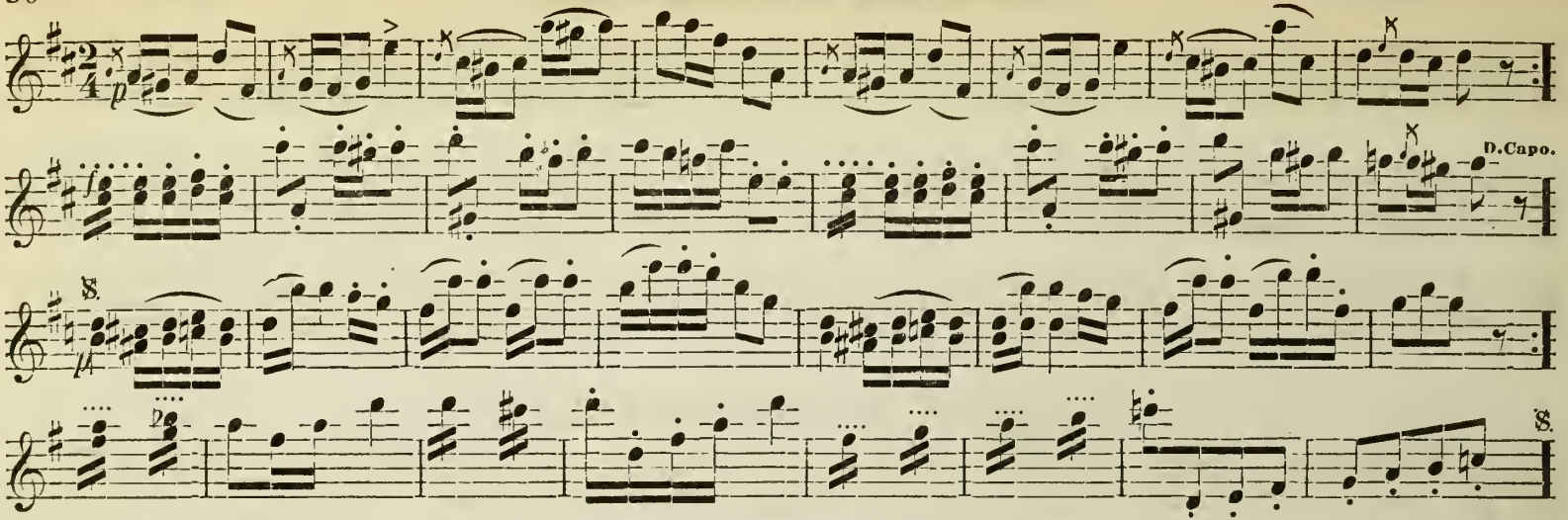

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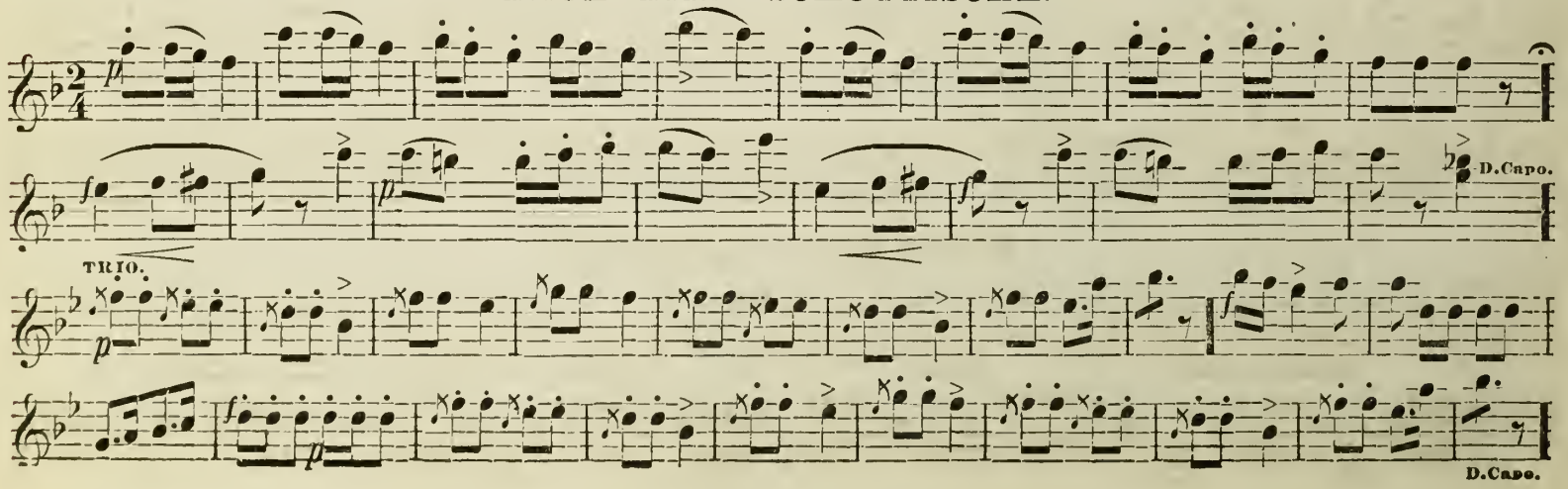

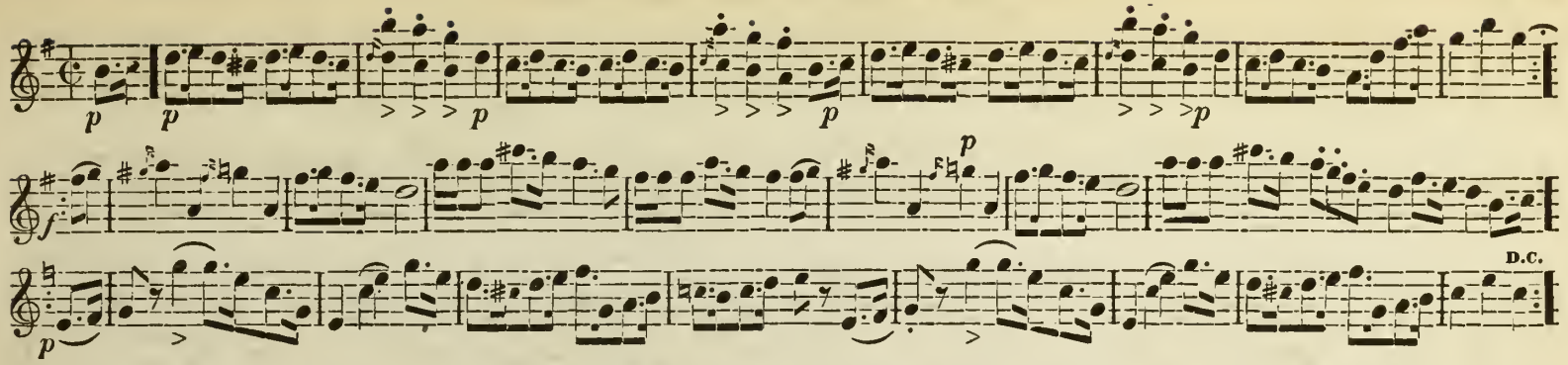

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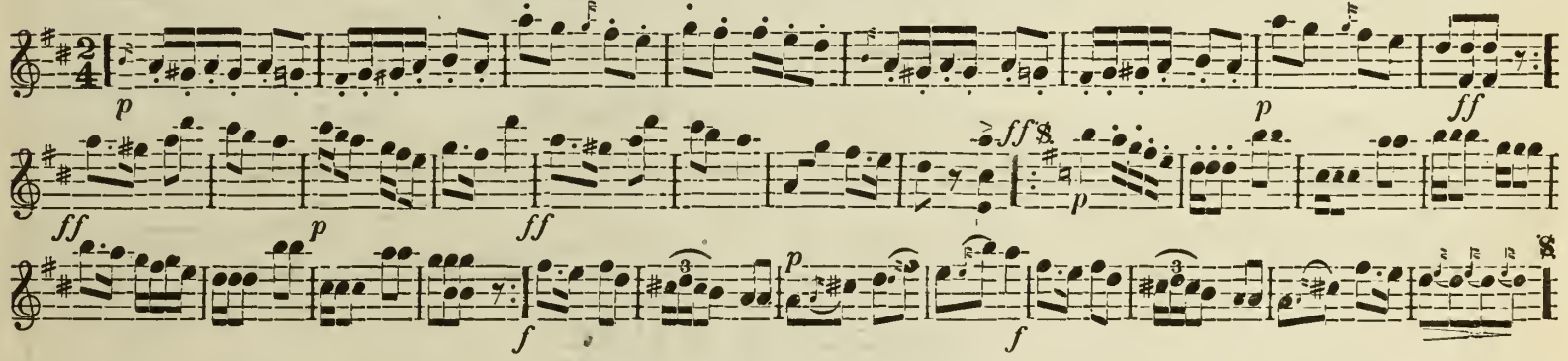

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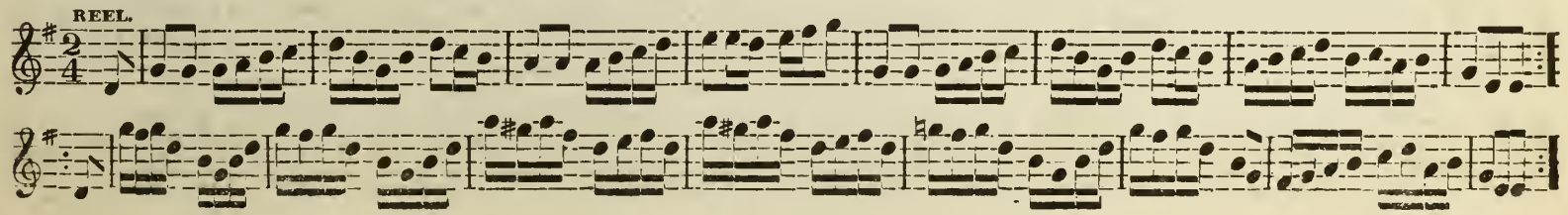

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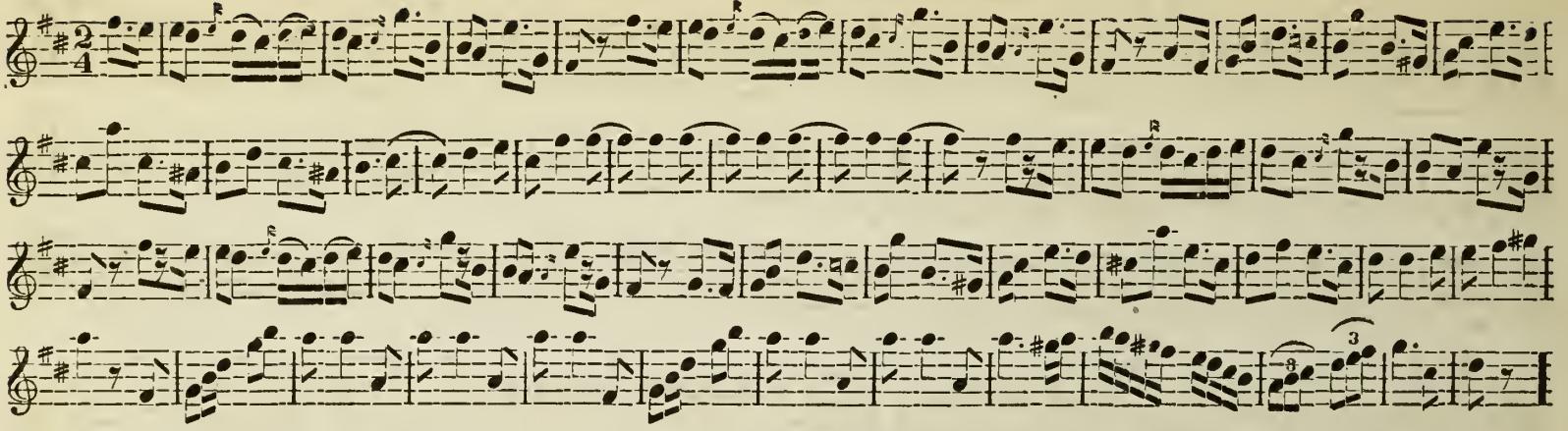

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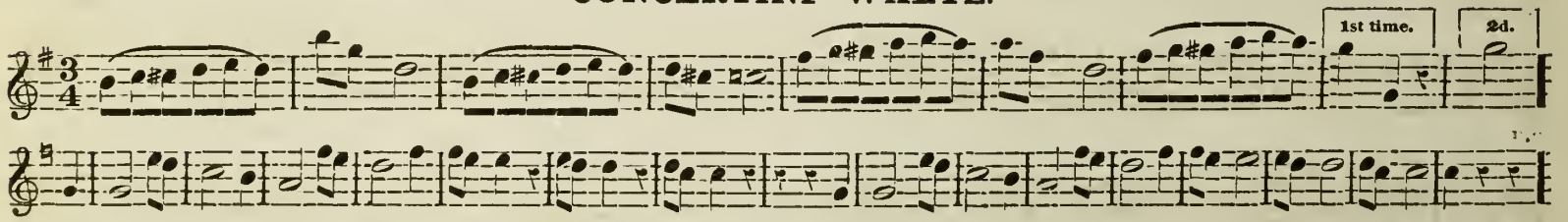

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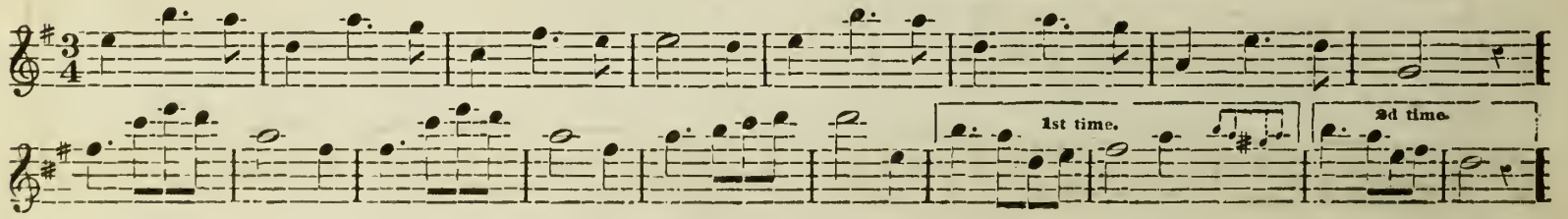

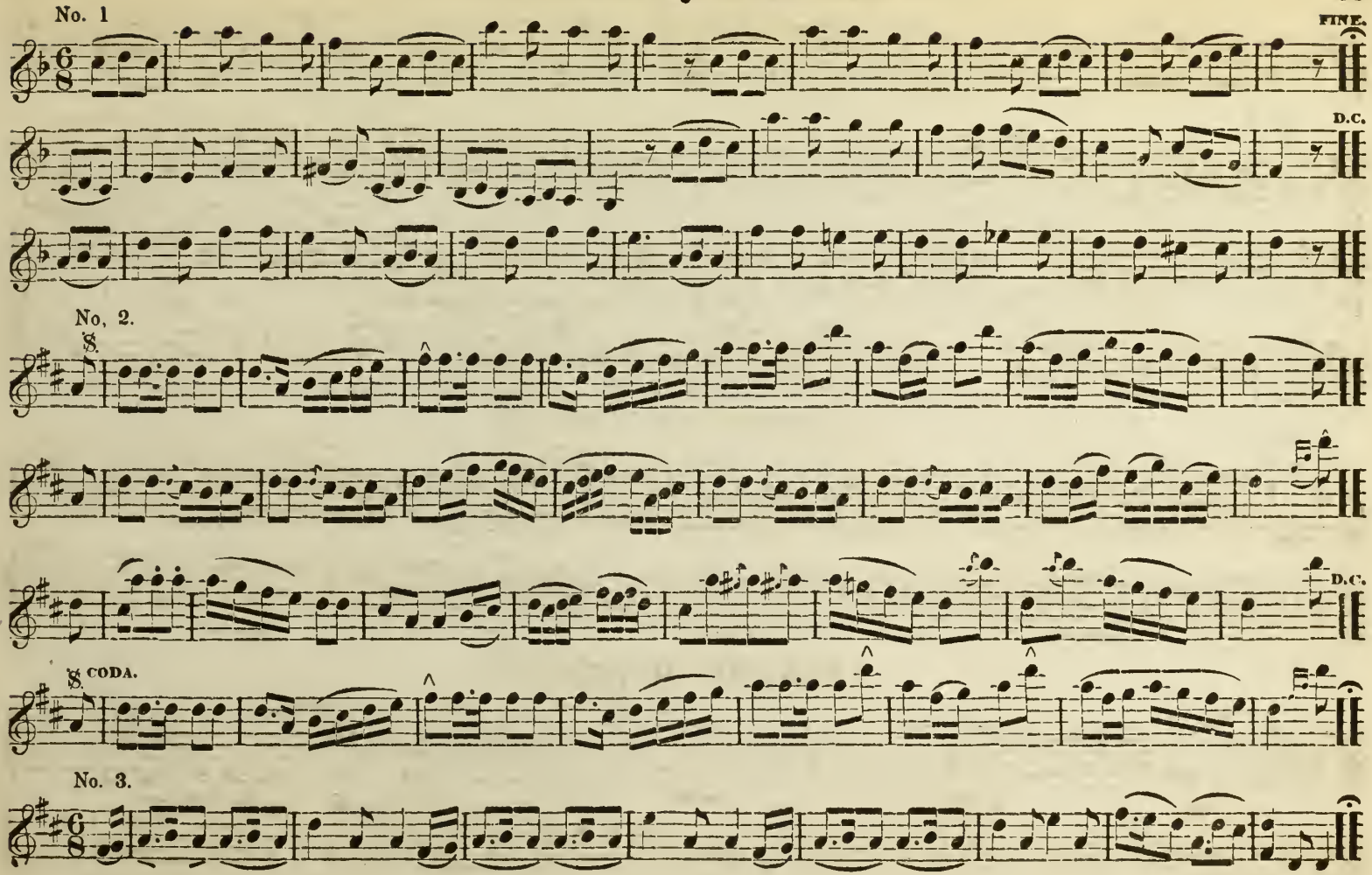
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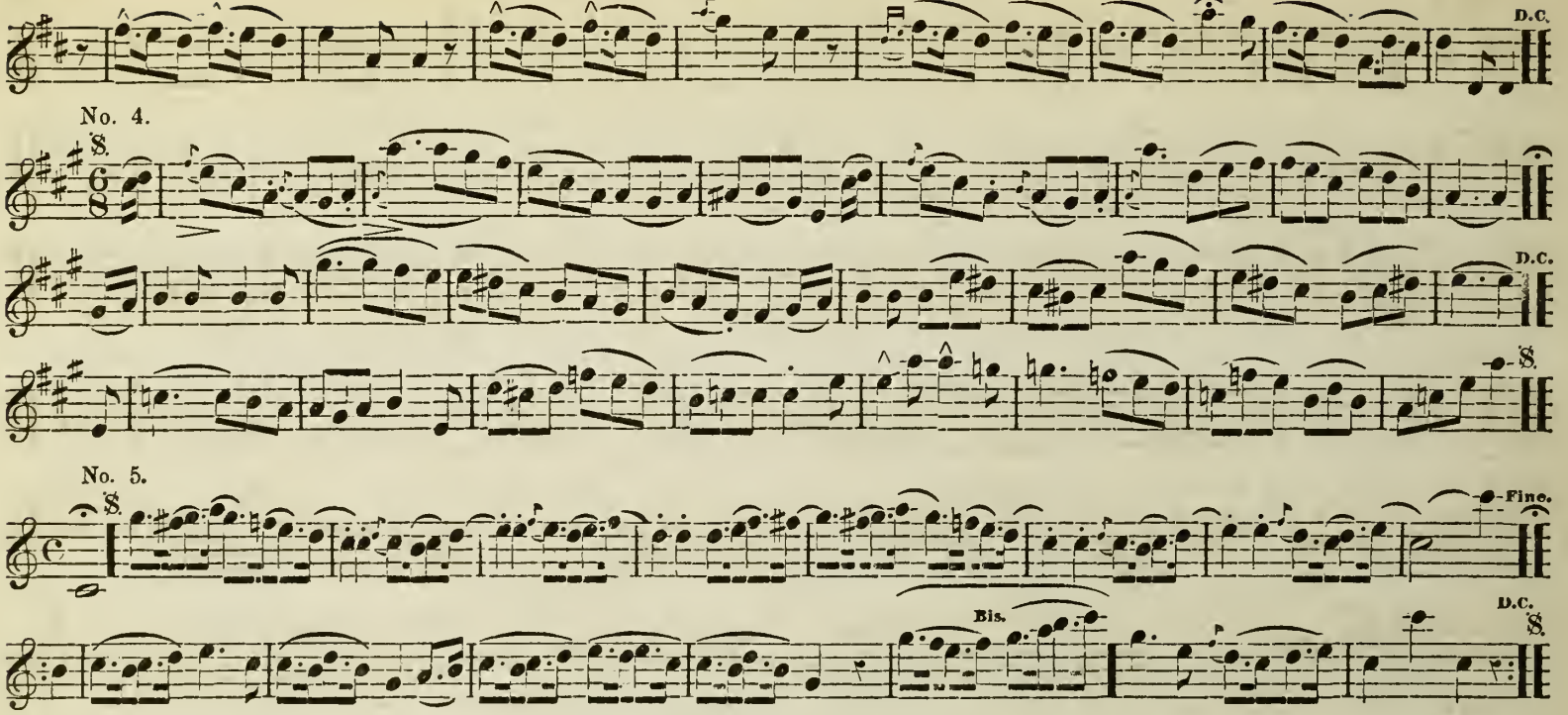

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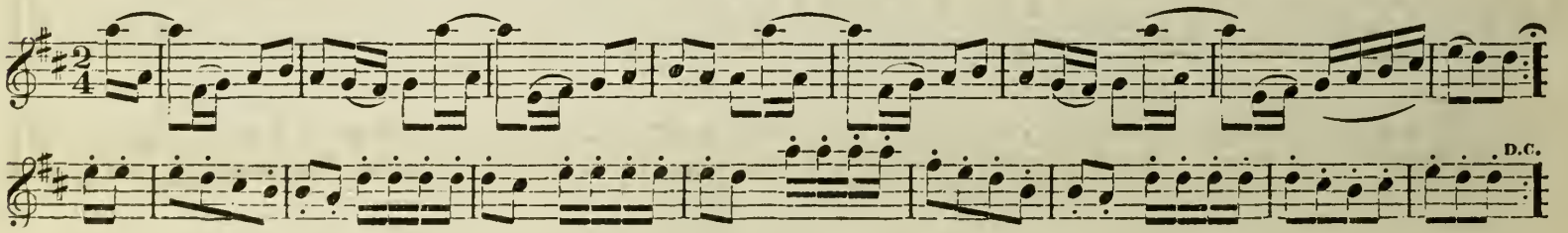

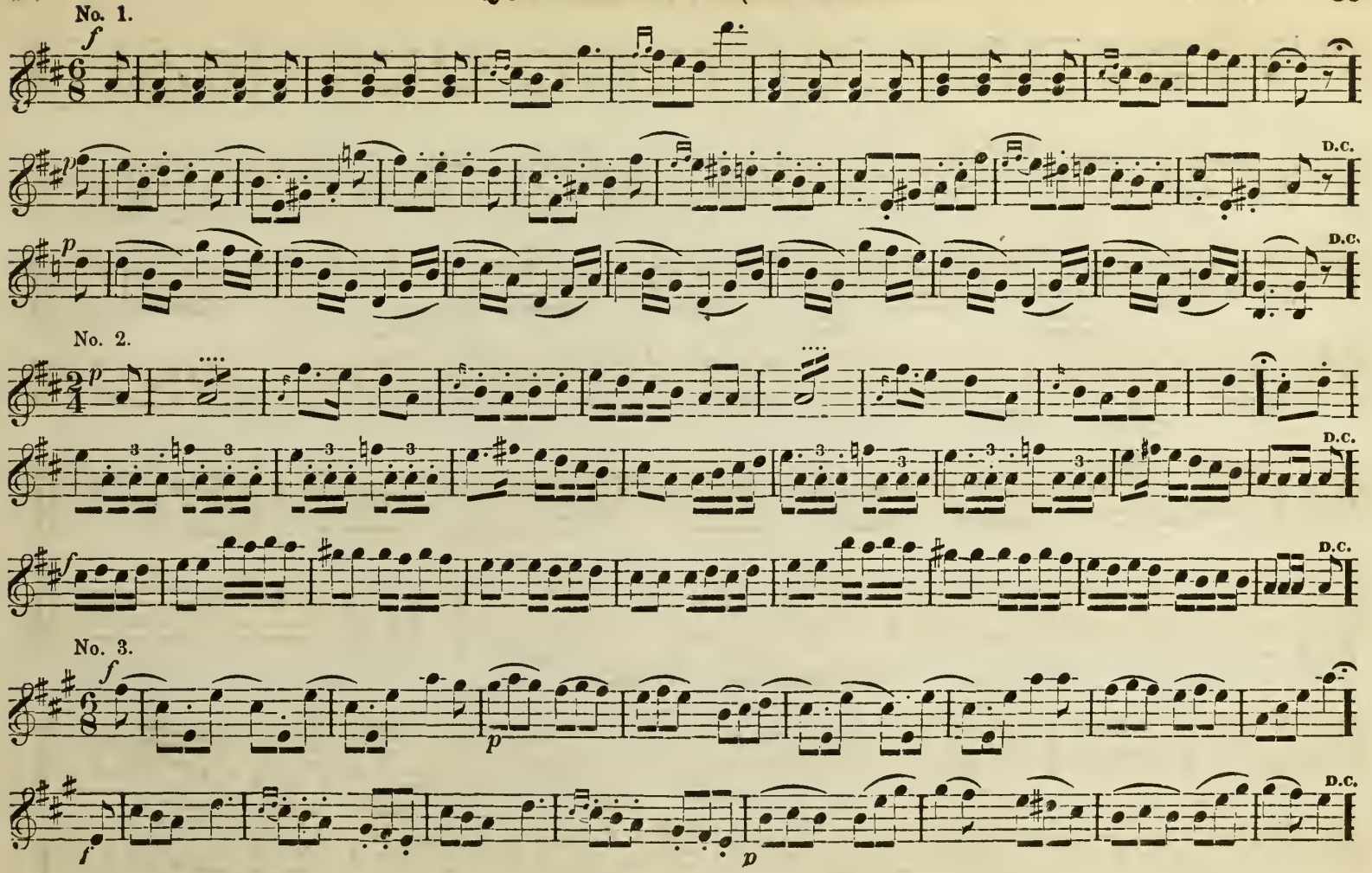
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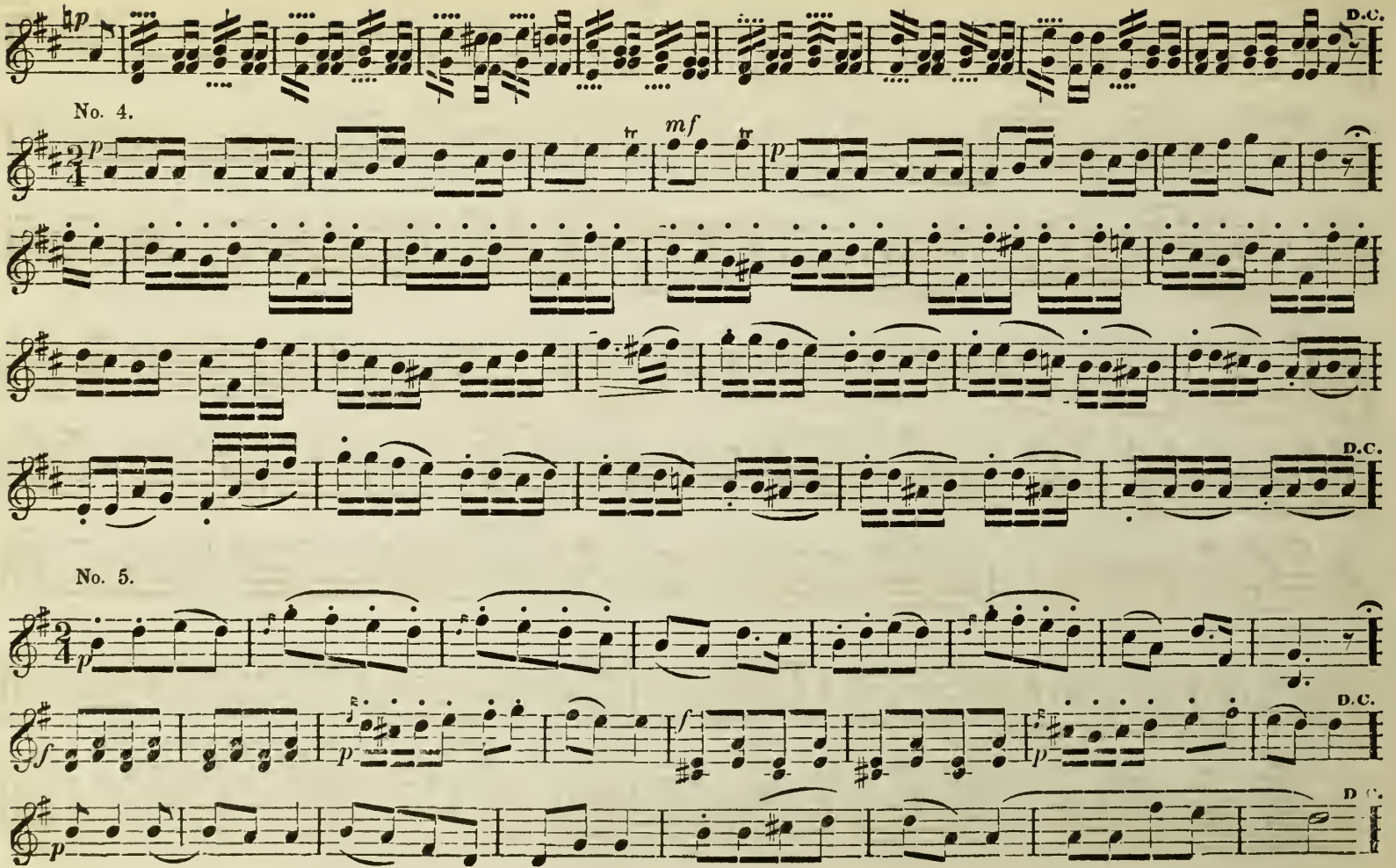

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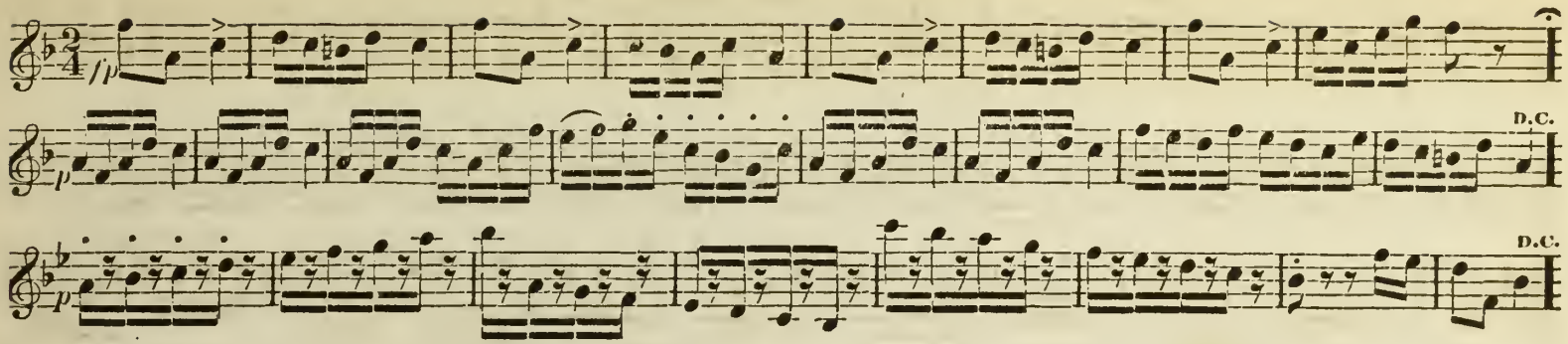

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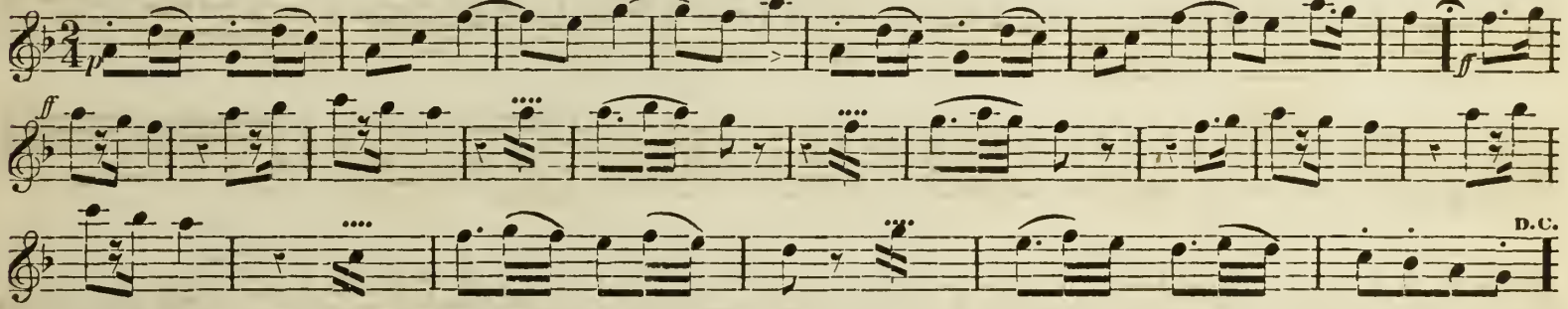

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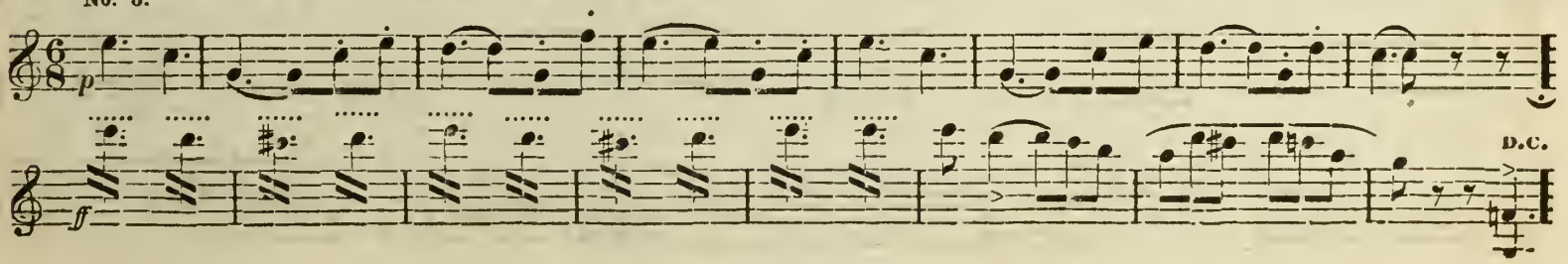

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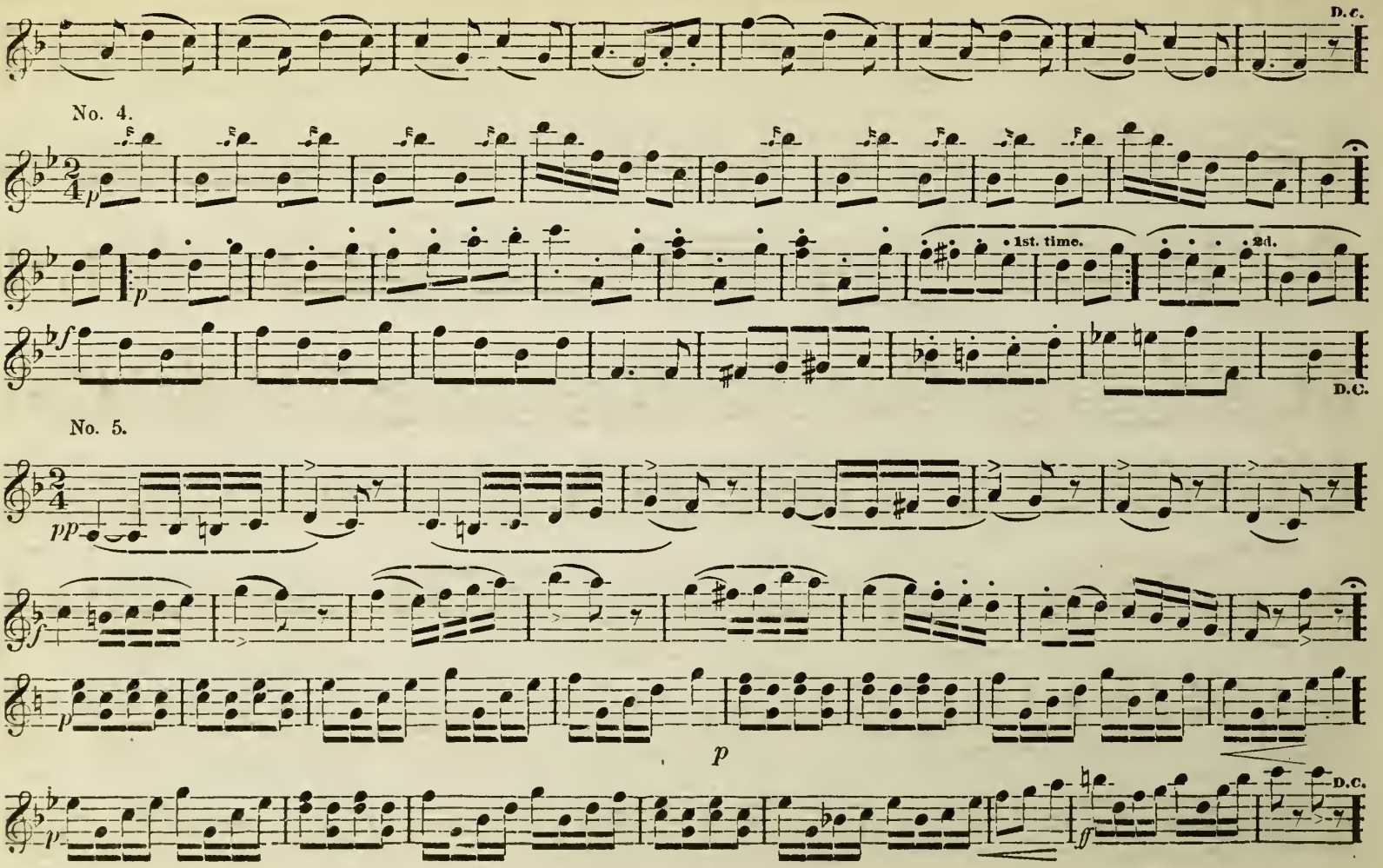

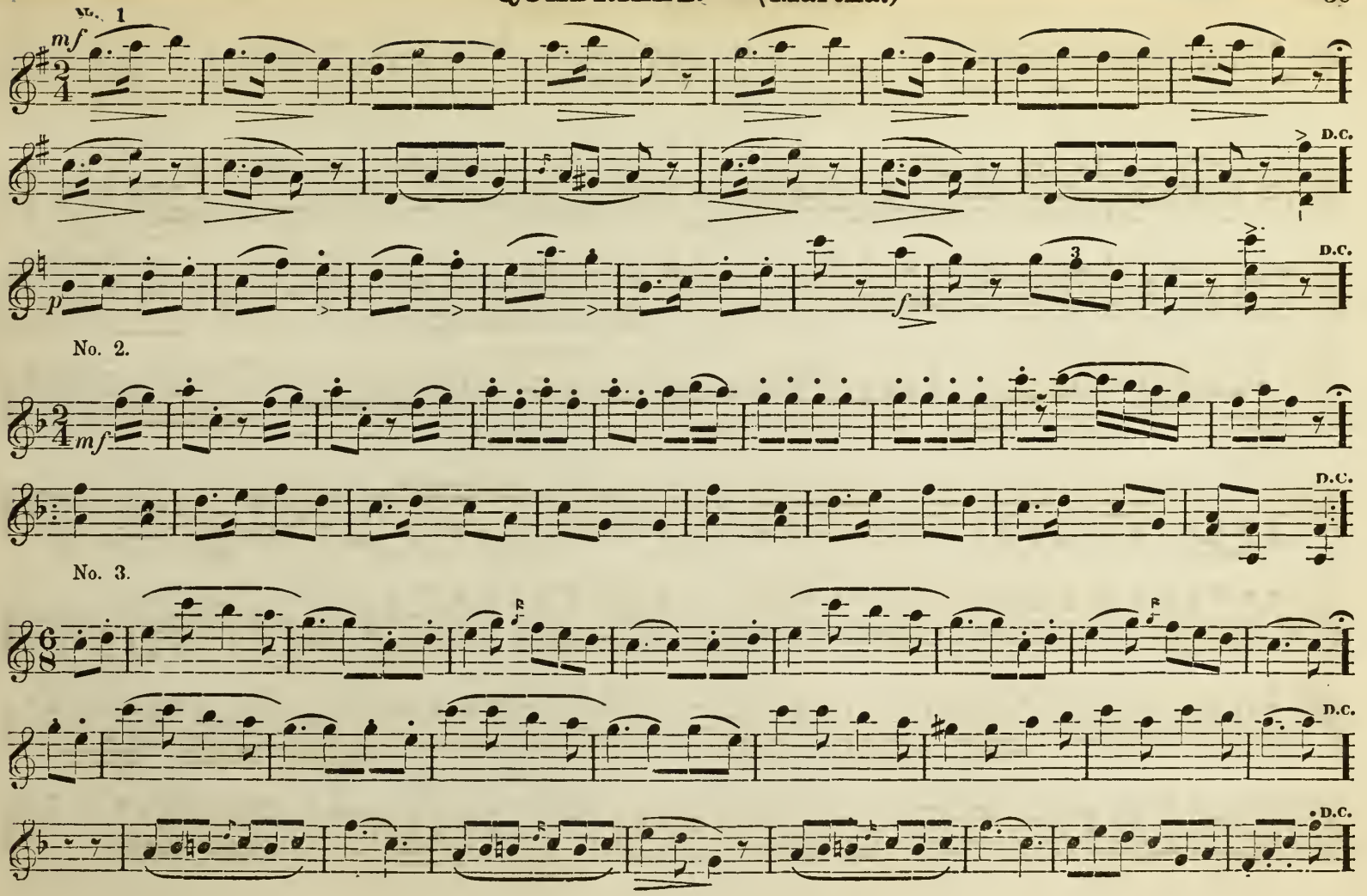
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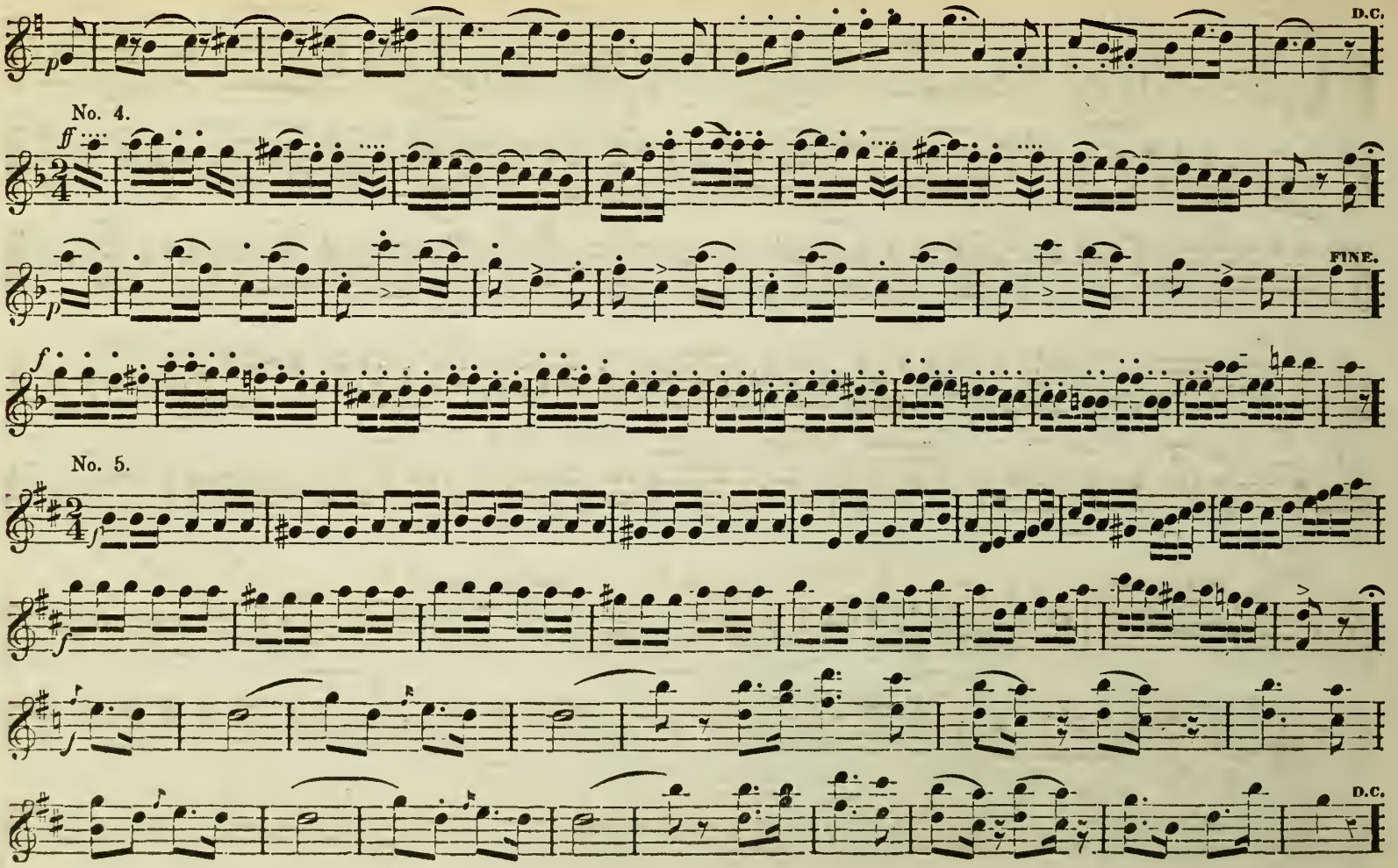
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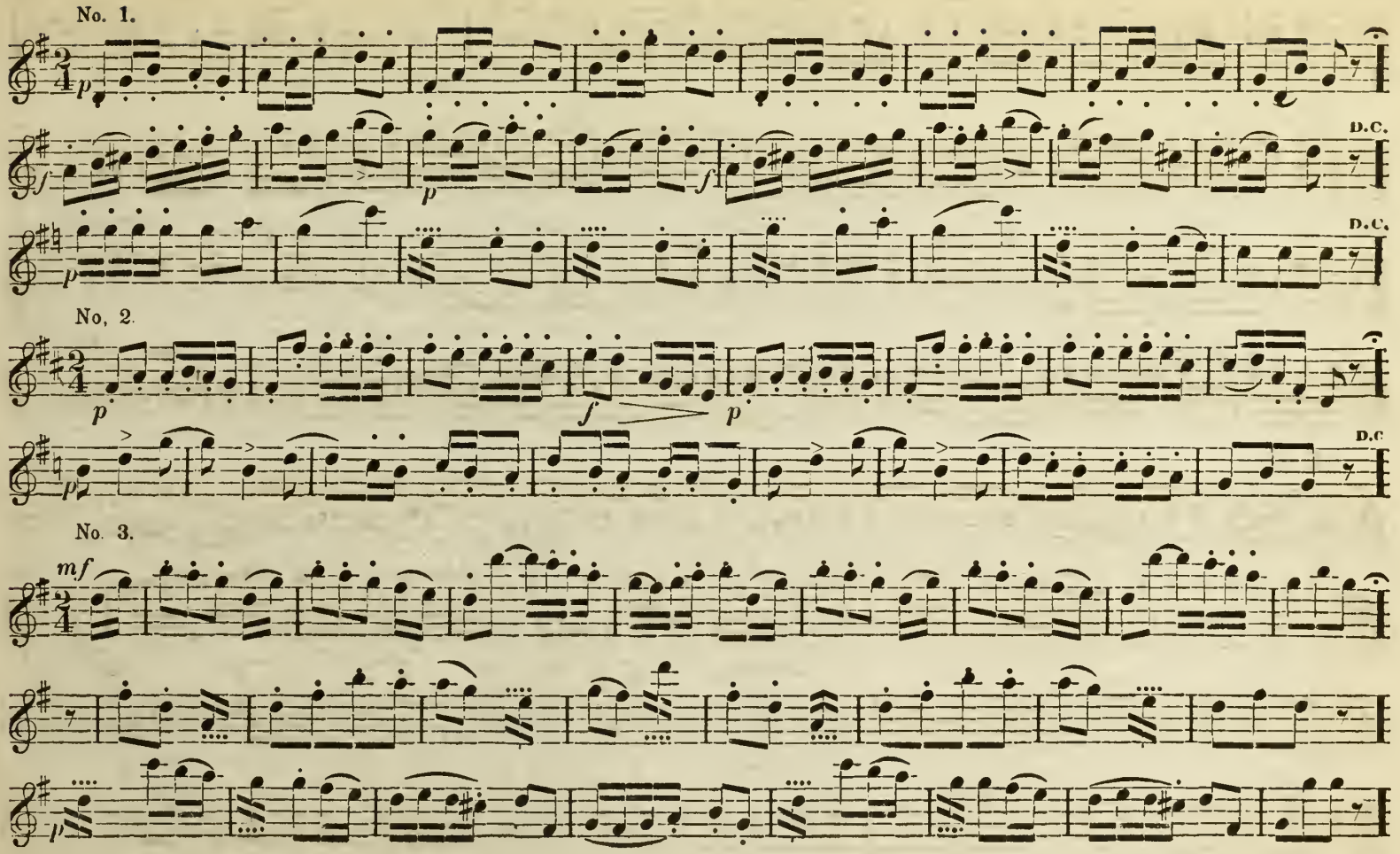
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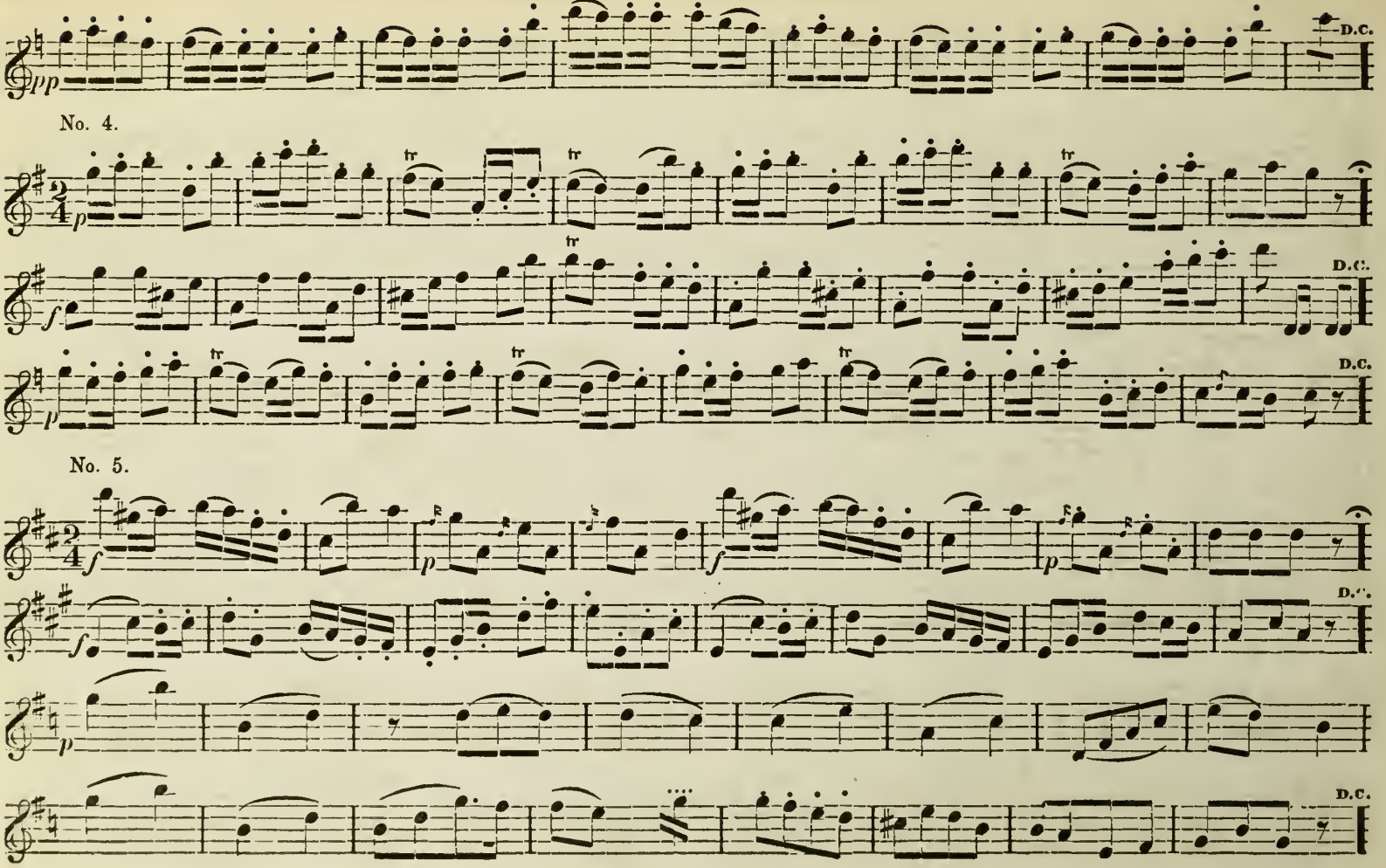
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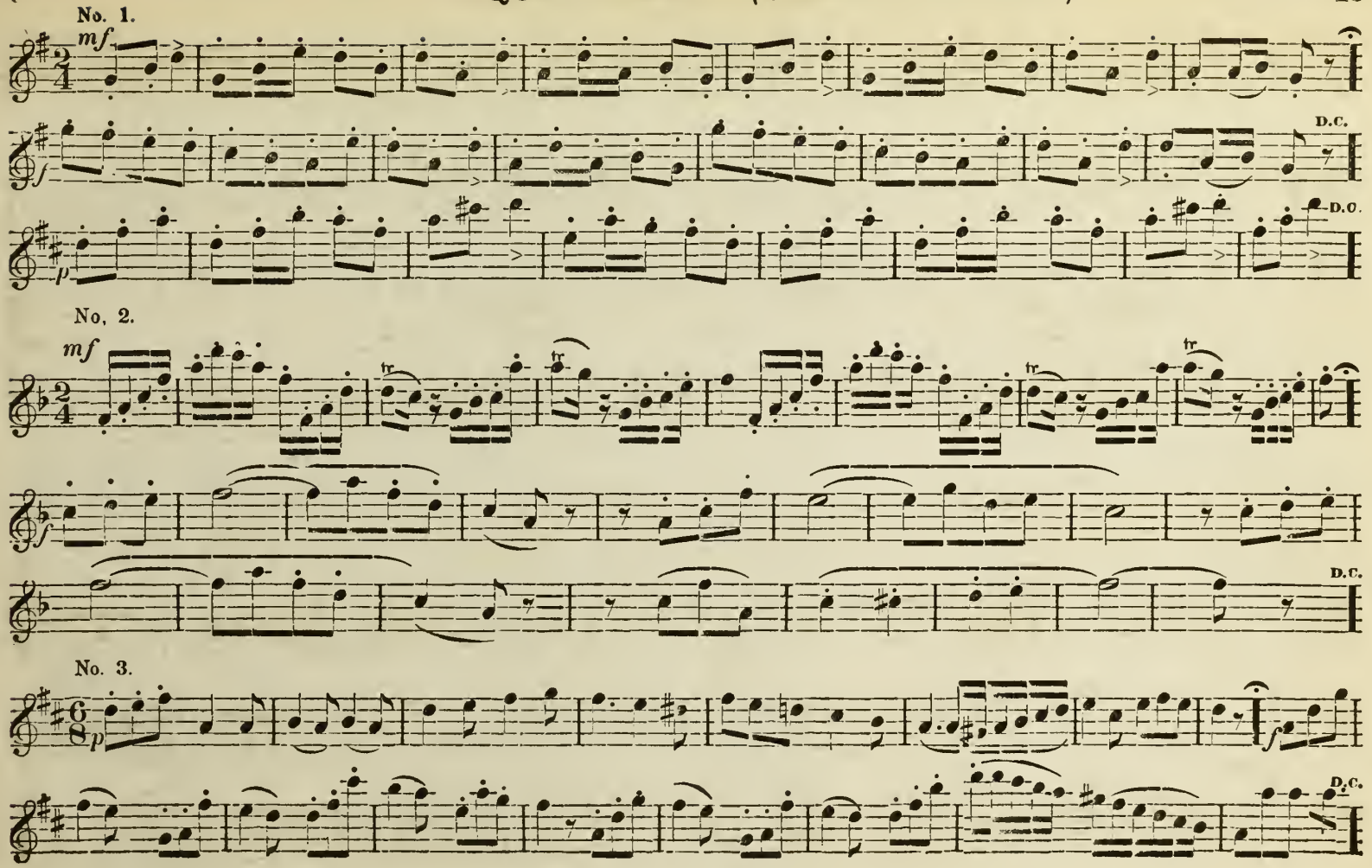
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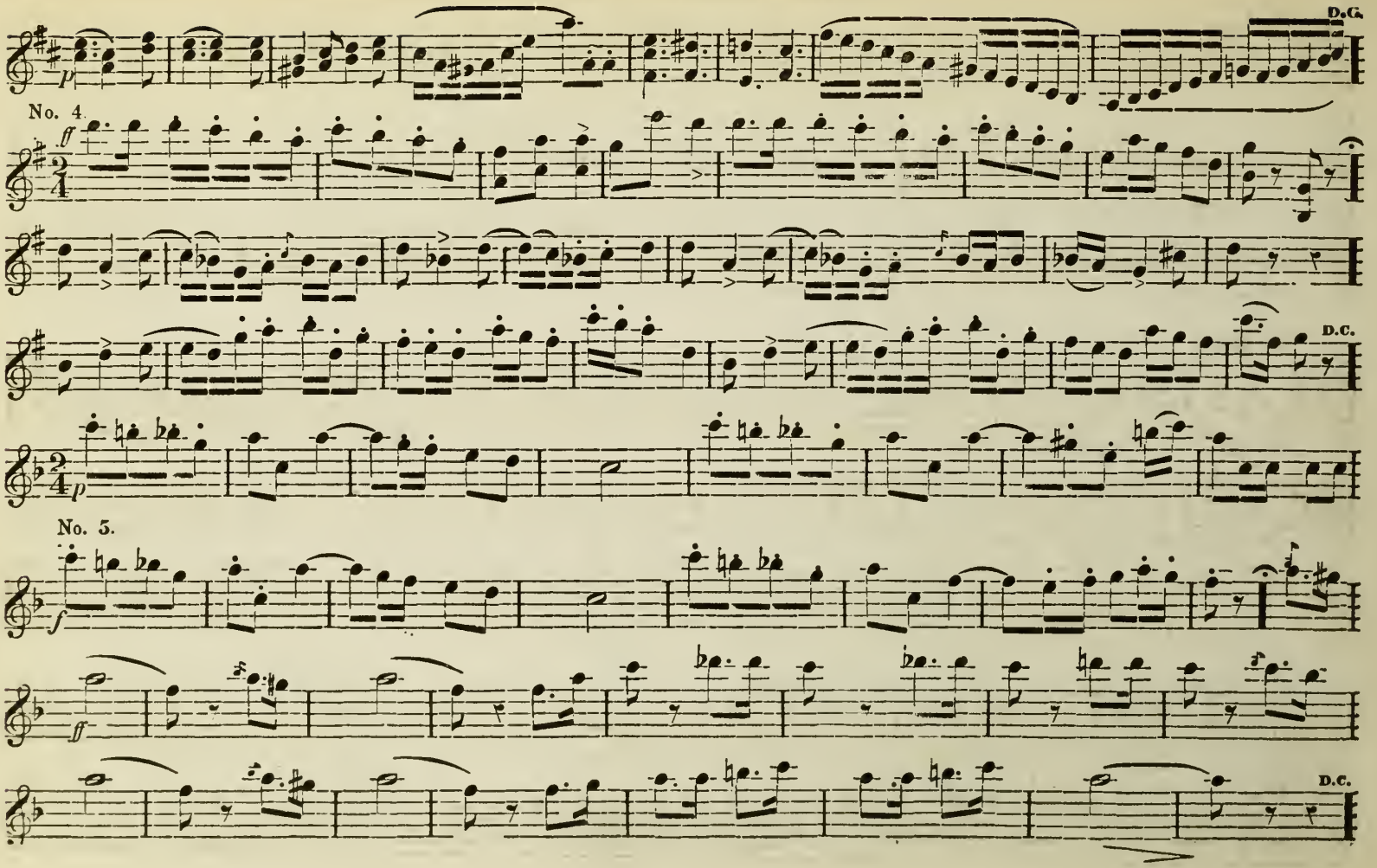
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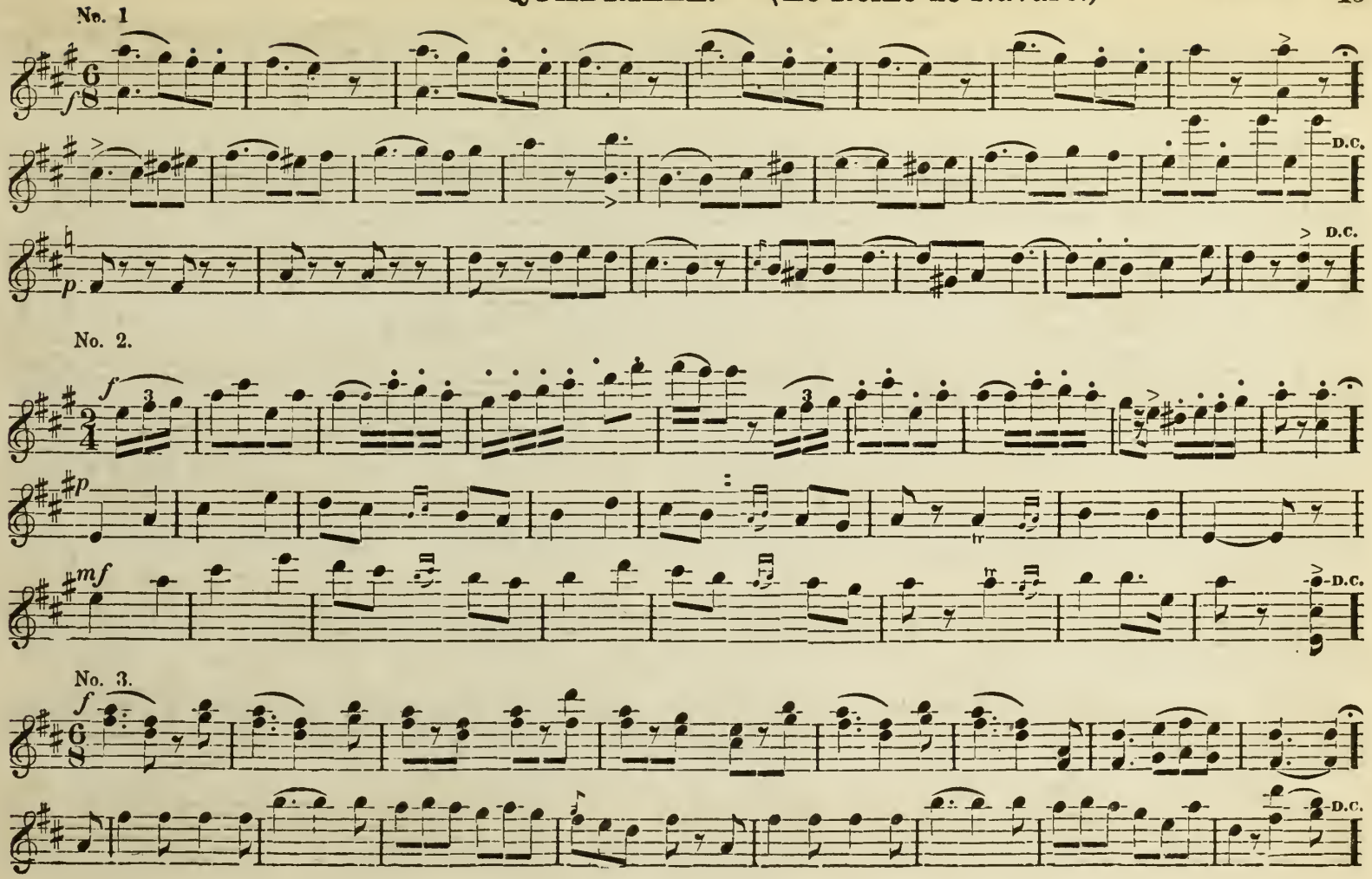
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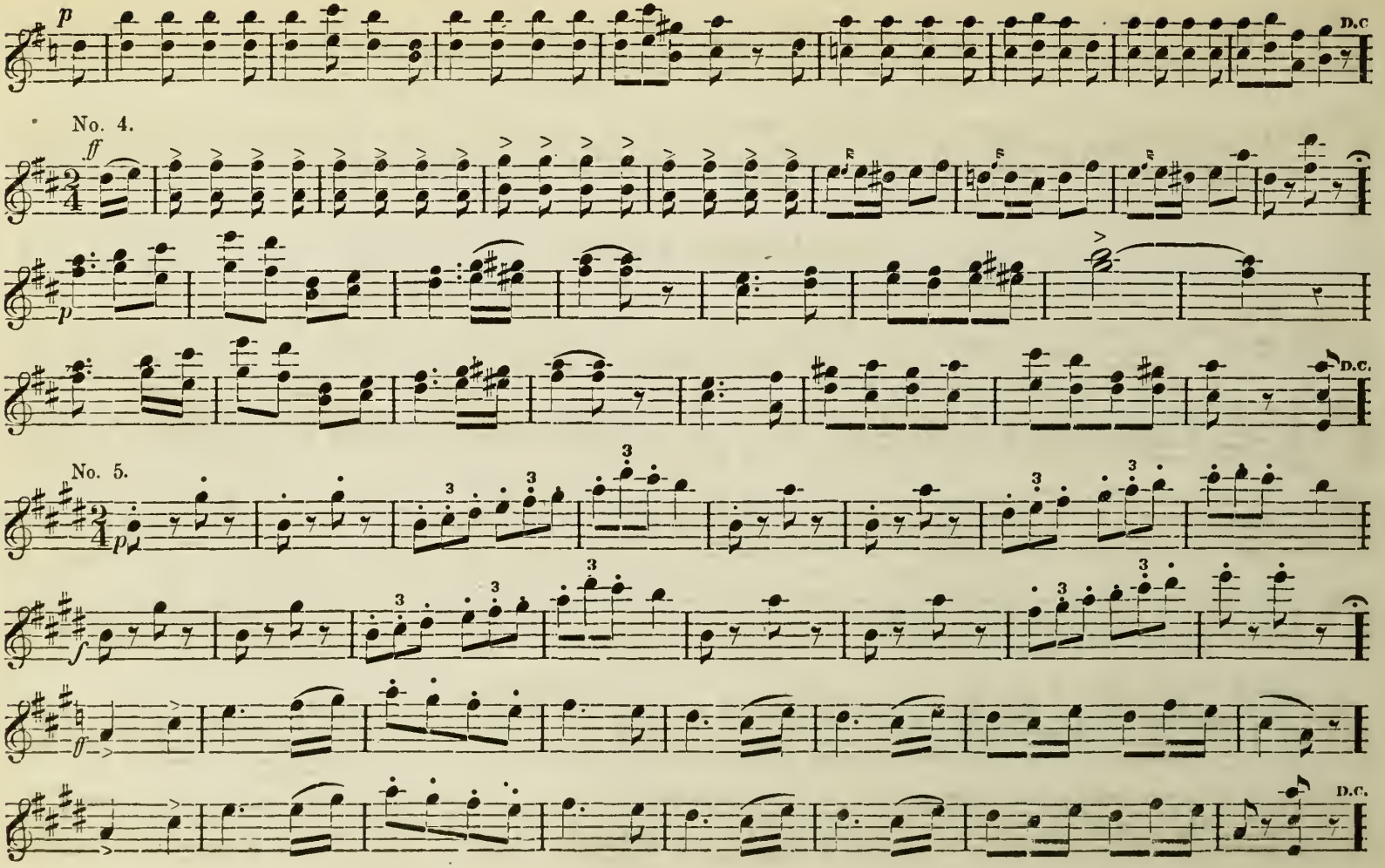

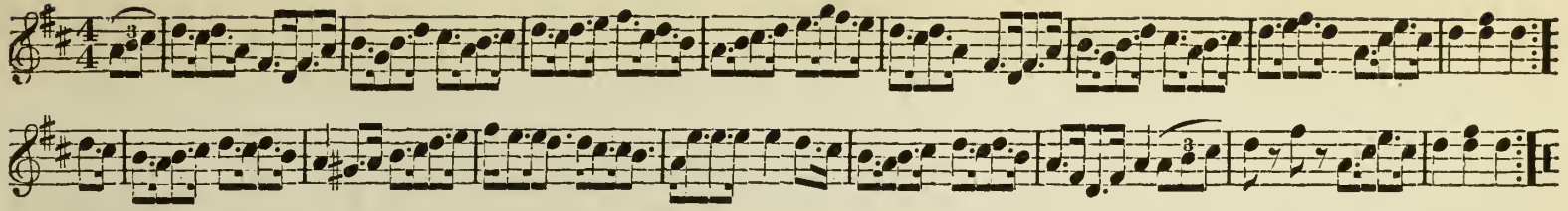

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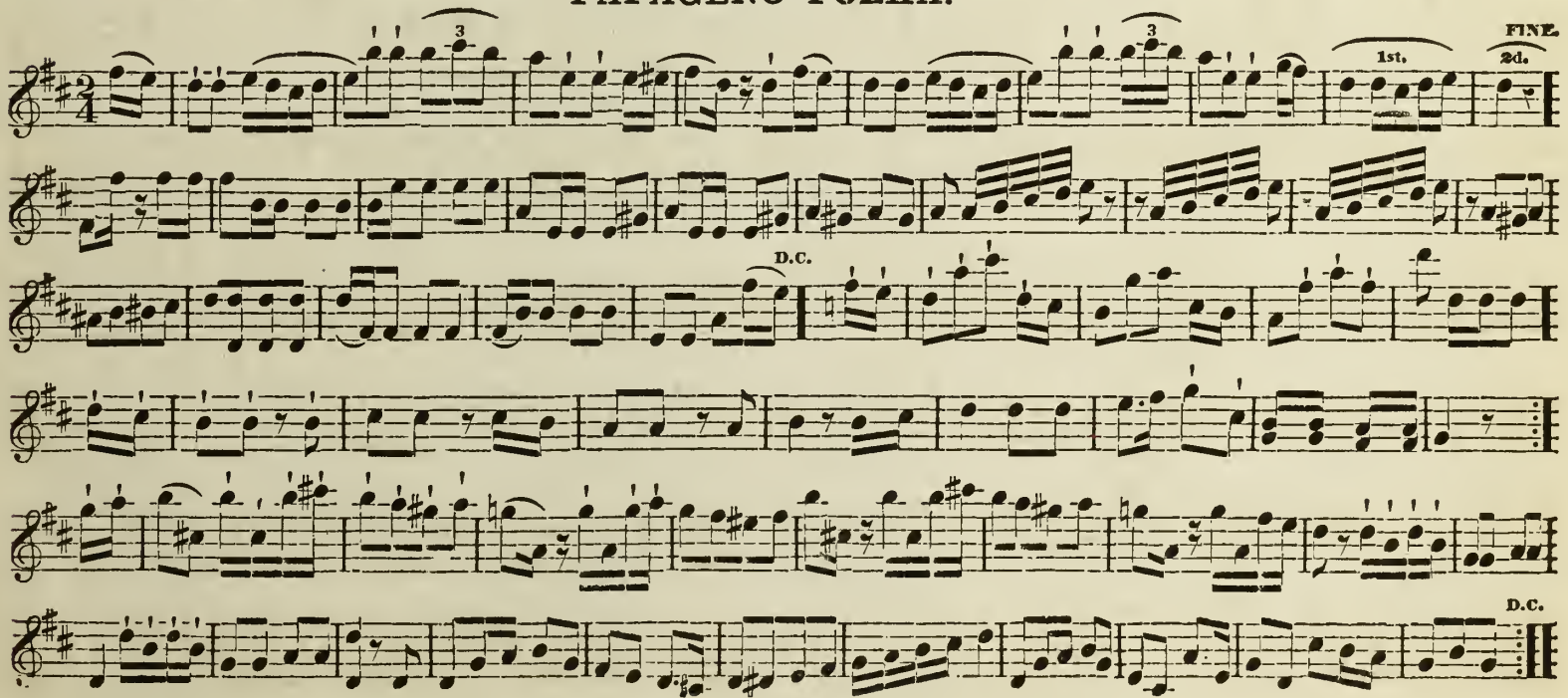

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